PRACTICAL GUIDE

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ROMAINVILLE
LES LILAS-BAGNOLET
MONTREUIL
S^T MANDÉ-BOIS de VINCENNES
ALFORT-VILLE
VILLEJUIF-VITRY
ARCEUIL-BICÊTRE
MON ROUGE
VANVES ET MALAKOFF
ISSY-CLAMART
BILLANCOURT-MEUDON
BOULOGNE-S^T CLOUD
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LA SEINE FLEUVE

UNIVERSAL EXHIBITION PARIS

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C. H. BERTELS & FLORENT
EDITORS
RUE DE L'UNIVERSITÉ, 193, PARIS

1889

NOTE OF THE EDITOR

The universal Exhibition, for whom who comes there for the first time, is a *true chaos* in which it is impossible to direct and recognize one's self without a guide.

What wants the stranger, the visitor who comes to the Exhibition, it is a means which permits him to see all without losing uselessly his time in the most part vain researches.

With our *Practical Guide*, the visitor finds himself literally led by the hand in this labyrinth of galleries and pavillions, we trace him not only what he has to see, but still which direction he must follow, which coffees he has to choose to refresh himself, which Eating-houses will procure him in the cheapest manner the best meals.

To reach this aim, we have divided our itineraries or excursion at the Exhibition, *in days*, of which each one is forming a chapter. May the visitor follow us with confidence, and he will not have any reason to regret it.

PREFACE

WHO WAS GIVING THE IDEA OF THE EXHIBITION ?

The first idea of an Exhibition of the Centenary belongs, in reality not to anybody. It was in the air since several years. when divers newspapers, in 1883, bethought them to consecrate several articles to it, and so it became a serious matter.

The period of incubation (brooding) lasted since 1883 till the month of March 1884 ; when they considered the question they preoccupied them but about a national Exhibition. Afterwards the ambition increased. The ministery, then presided by Mr. Jules Ferry, thought that if they would give to this commercial and industrial manifestation an international character, they would impose the peace not only to France, but to the whole world, whilst France in 1889 whould show thus that it sees in the date of the Centenary but an occasion of pacific and progressive manifestation.

It is Mr. Rouvier who was called to sign, in November 1884, the decision, to appoint a commission charged to examine this question. The Exhibition was then declared universal and international.

Some political men insinuated that there was some awkwardness to approach the celebration of a revolutionary anniversary to a similar Exhibition, and that the different powers would not give ear to the appeal of the French government. But they observed them that all the nations of Europe, safe Russia, are living now, under the political regim, inaugurated by the French

revolution, and that there was not for Europe any incompatibility, in consequence, to celebrate this anniversary with France.

Nevertheless the fall of the Ministery Ferry, the disasters of Tonkin, and the care of the elections, put down again the question.

The cabinet Brisson did not occupy him with it, and it was but at the arrival of the cabinet Freycinet that Mr. Locroy, appointed as Minister of the Commerce, retook and examined this idea of an international Exhibition finding that there was a great duty and a great mission to accomplish.

Some weeks later on he asked of the Chambers, which granted it after a short deliberation, the necessary credit for the gigantic works which so a solemn manifestation wanted.

THE BUDGET OF THE EXHIBITION

The inquiring Committee had taken as basis the amount of the expenses of the Exhibition of 1878, whose amount was of 53 millions, but as the Trocadero had by it alone absorbed an expense of 13 millions, it fixed for the expenses of the Exhibition of 1889 the summ of 43 millions.

This enormous summ is thus divided : 17 millions voted by the State ; 8 millions by the City of Paris, the surplus, namely 18 millions, was constituted by a society of guarantee, which, in 5 months, without any publicity, assembled 4 millions more as they were in want of. The society of guarantee counts 18 members, among whom the Mssrs Cahen from Antwerp ; Mallet, Pereire, Albert Christophe, director at the Crédit foncier, Dietz-Monnin, Marioni, etc.

GENERAL INFORMATIONS

Entrance gates of the Exhibition

The entrance gates of the Exhibition are in the number of twenty-two.

They include for the normal service of the week.	31 wickets
For the supplementary service (Sundays and eastdays)	8 »
In all. . .	39 wickets

which are divided in 6 sections, according to the enonciation hereafter :

I. Section of the Invalids. — Gate of the foreign affairs, a wicket open from six in the morning to eleven in the night ; a wicket open from ten in the morning to six in the evening, and supplementary for the service of the Sundays and feastdays, a wicket open from eight in the morning to eight in the evening.

Gate of the Invalids : a wicket open from six in the morning till eight in the evening.

Gate Latour-Maubourg : one wicket, the same hours.

Gate Fabert : half a wicket exceptionally open from six o'clock in the morning to six in the evening. Gate of Constantine : half a wicket open from ten in the morning to six in the evening.

II. Section of the Seine. — Gate of the Ostreiculture : a wicket open from six in the morning to eight in the evening, and a wicket open from ten in the morning to six in the night. Gate of Portugal : half a wicket open from ten in the morning

to six in the night. Gate of the alimentary produces : half a wicket, same hours. Gate of the Pont of Alma (down the river): a wicket open from six in the morning to eight in the evening, and in supplementary service, a wicket open from eight in the morning till eight in the evening. Gate of the Pont of St Almont (up the river) : a wicket open from six o'clock in the morning to eight in the evening.

III. Section Rapp. — Gate Rapp : two wickets open from six in the morning to eleven in the night ; two wickets open from ten in the morning to six in the night, and in supplementary service two wickets from eight in te morning till eight in the night.

IV. Section of the Ecole-Militaire. — Gate of la Motte-Piquet : a wicket open from six in the morning to eleven in the night ; a wicket open from ten in the morning to six in the evening. Gate Suffren (Dupleix) : a wicket open from six in the morning to eleven in the evening. Gate Desaix : one wicket, same hours.

V. Section of the Railway. — Gate of the Railway : one wicket open from six in the morning to eleven in the night ; one wicket open from ten in the morning to six in the evening, and in supplementary service, two wickets open from eight in the morning to eight in the evening. Gate of the Ponton des Magasins du Louvre ; one wicket open from eight in the morning to eight in the evening.

Gate of Iena : one wicket open from six in the morning to eleven in the evening ; one wicket open from ten in the morning to six in the evening. Gate La Bourdonnais : half a wicket open from ten in the morning to six in the evening.

Section of the Trocadero. — Gate of the Trocadero : one wicket open from six in the morning to eleven in the night ; one wicket open from ten in the morning to six in the evening, and in supplementary service, two wickets open from eight in

the morning to eight in the evening. Gate Delessert : one wicket open from six in the morning to eight in the evening. Gate of Magdeburg : one wicket, same hours. Gate of Billy : one wicket, same hours.

The wickets of the weekly service are divided in three categories : the first (those open from six in the morning to eleven in the night) include a personal of seven excisemen (officers).

The wickets of the supplementary service are all open from eight in the morning to eight in the evening and include a personal of six excisemen.

The entrance gates at the Exhibition are open for the workmen, men of service and guardians employed by the exhibiters, from six in the morning and for the public from eight in the morning.

Constables are affected in a permanent manner at the service of every wicket. The chief controller has to concert him whith the Police Chief at the Exhibition to assure the regular execution of the Entrance.

Means of Conveyance

The means of conveyance which the public has at his disposal are numerous.

Here they are all, with the necessary indications.

Omnibus and Tramways

Eleven lines, of which six new ones, connect divers points of Paris, it may be by omnibus, or by tram.

Omnibus lines. A. — Madeleine to Auteuil through the place of Concord, the Avenue Montaigne, the pont of Alma, the Trocadero and Passy. — B. From the Eastern Station to the

Trocadero (Notre-Dame-de-Lorette), St-Lazare's Station, faubourg St-Honoré. — Y. From Grenelle to the Porte-St-Martin, (rue Montmartre, Palais-Royal, rue du Bac), the Invalids, (Champ de Mars). — Z. From Grenelle to the Bastille (île St-Louis, rue des Écoles, Vaugirard). — AD. From the Ecole militaire to the Place de la République, (Temple, Town-Hall), (Hôtel-de-Ville), Pont-Neuf, place Gozlin, rue de l'Université, Ministeries. — AH. From Auteuil to Saint-Sulpice (Grenelle, rue de Babylone). Then, three new special lines : — From the place of the Republique to the Quay d'Orsay : from the Station St-Lazare to the Porte Rapp, from the Palais-Royal to the Ecole militaire. Lines of Tramways. — TD. From the Villette to the Etoile and to the Trocadero (Batignolles, Montmartre). — TJ. From the Louvre to the Muette, quays, pont de l'Alma, Trocadero, Passy.) TL. From the Bastille to the Gate Rapp, that is to say to the Pont de l'Alma (boulevard Saint-Germain). — TM. From the Station of Lyon to the Pont de l'Alma, Orleans Station, boulevard Saint-Germain. — TN. From the rue Taitbout to the Muette (Boulevard Haussmann, Etoile, Trocadero).

Then tree new special lines : — From the Louvre to the Porte Rapp, from the Bastille to the Quay d'Orsay, from the station of the Trocadero to the Palace of the Trocadero.

Finally three lines which, passing beneath the Trocadero, go: from the Louvre to Saint-Cloud, from the Louvre to Sèvres ; from the Louvre to Versailles. These lines connect the exterior of Paris with the Exhibition.

Omnibus-Steamers

Five lines of steamers are driving to the Exhibition.

At first, the two old services (Charente to the Point du Jour

Pont de Solferino to Auteuil : then a third one created especially, and which goes from the Hotel de Ville to the Pont Iena. The rate is of 10 cent. in the week and 20 cent. on Sundays and holidays, Finally two services created by the Great Magazines du Louvre, and which are composed of 4 steamers richly adorned, copied of the Row-galleys of the seventeenth century. These two services are reserved to all the buyers of the Grand Magasins, provided with tickets delivered as primes.

An office of the Posts and Telegraphs is installed at the Champ de Mars, on the side of the Avenue de la Bourdonnais (to see the table of contents).

Service of the Railways

Terminus of the great lines

Gare St-Lazare, place du Havre, rue de Rome and rue d'Amsterdam. Lines of Normandy and the West Suburbs (Versailles, St-Germain, St-Cloud).

Gare Montparnasse, boulevard Montparnasse, 44. Lines from Bretagne (Clamart, Meudon, Versailles).

Eastern Station (gare de l'Est), place and rue de Strasbourg.

Gare from Paris to Vincennes and to Brie-Comte-Robert, place de la Bastille (Line of the Suburbs).

Gare du Nord (Northern Station), place Roubaix, and 18, rue de Dunkerque (Suburb of St-Denis), Enghien, Circus line from Nord to the gare St-Lazare.

Gare de Lyon, boulevard Diderot, 20.

Gare d'Orléans, boulevard de l'Hôpital and quay d'Austerlitz.

Railways from Sceaux and Limours, place Denfert-Rochereau (Line of the suburbs).

Railways of the State (gare Montparnasse and gare of Orléans.

Circus Line in Paris

Service between Paris-St-Lazare and Courcelles-circuit and reciprocally.

Departure from Paris St-Lazare at 4 o'clock 45 and at every half hour in the morning to 9 o'clock in the evening ; from Courcelles from 4 h. 56 in the morning to 8 h. 56 in the evening all half hours.

A regular service of eight trains per hour functions every day between Paris and Auteuil from 6 o'clock in the morning till in the evening.

A service of circuit trains, between the Northern and Western stations and reciprocally, takes place at every hour by Saint-Denis, Epinoy, Enghien, Montmorency, Ermont, Saunois, Argenteuil, Colombes, Bois-Colombes and Asnières. Departure from the Northern station at every hour,from 6 h. 55 in the morning till 10 in the night and from the gare St-Lazare from 7 in the morning till 10 h. 5 in the evening.

Line of the Great Circuit out of Paris

Connections between the Western, Northern, East, Vincennes, Lyon, Orleans and Limours Railways.

Paris (East) to Versailles through Pantin, Noisy-le-Sec, Nogent-sur-Marne, Champigny, Sucy-en-Brie, Villeneuve-St-Georges, Juriso, Choisy-le-Roi and Longjumeau.

Versailles to Noisy-le-Sec through Saint-Cyr, Marly, Poissy, Argenteuil, le Bourget, Bobigny.

Post Services for abroad (foreign-lands)

The 7th collection of letters is the last for letters for foreign lands with ordinary posting; nevertheless exceptional collec-

tions, permitting to send off the letters by the mails in the evening find place, in all the offices by means of a supplementary taxe of 15 cent. uniforme for all the letters previously posted, what may be the weight of them.

However the letters must be put at the post in all the annex offices before five o'clock in the evening.

A Post and Telegrap office is installed at the Champ-de-Mars, on the side of the Avenue of La Bourdonnais (to see the table of contents).

Rolling Arm-Chairs.— Theaged persons, the ladies who are wishing to visit the Exhibition in a carriage and without tiring will find, rolling arm-chairs, in the parc of the Trocadero, at pont d'Iena, at the porte Rapp, in the gardens of the Champ-de-Mars. These arm-chairs are with one seat.

The donkeys of the Street of Cairo. — Hundred little Egyptian donkeys, harnessed with velvet, having each one their native leaders, are at the disposal of the walkers (ladies and children). The office of location is at the entrance of the *Street du Caire*, at the right wing of the Central Palace (side of the Avenue Suffren). The tariff is delivered to the client.

Inodor Water-Closets. — One counts, in the whole extent of the Exhibition, about thirty of inodor water-closets. The terms are 15 and 25 centimes (these last are with lavabos).

Tobacco. — Besides of the turkish Pavillion at the left of the Tower (in going up to the Fine-Arts), where they sell excellent cigarettes of Orient, one finds, in the parcs and in the Exhibition, several tobacco shops which sell at the same price as the Regie.

It is absolutely prohibited, under penalty, to smoke in the palace and annex pavillions of the Exhibition.

Medical service. — A central post of assistance is installed at the left of the Champ-de-Mars, close by the Tower Eiffel. Three other posts are opened; on the right of the Champ-de-Mars, close by the station of the Manutention, at the Palace of the Engines, at the Esplanad of the Invalids.

There is in each of these posts a physician in permanence.

DAYS AND HOURS

IN THE MONUMENTS, PALACES,

NAMES AND SITUATIONS	Sunday	Monday	Tuesday
	Hours	Hours	Hours
Exhibition of old manuscripts	»	10 — 4	10 — 4
St-Geneva, Place Pantheon.	»	10 — 3	10 — 3
Invalids (Hotel of the), Esplanade of the Invalids and Place Vauban	11 — 4	11 — 4	11 — 4
Conservatory of Napolitan Arts (saloons and galleries), rue St-Martin, 292	10 — 4	»	10 — 4
Manufactory of Gobelins, Avenue des Gobelins, 42. .	»	»	»
» of China Sèvres	12 — 5	12 — 5	12 — 5
» of tobacco, Quay d'Orsay, 63	»	»	»
Exhibition of the Colonies, Palace of Industry, Gate VIII	12 — 5	»	12 — 5
Museum of Artillery at the Hotel of Invalids . . .	12 — 4	with billet	12 — 4
» Carnavalet, rue de Sévigné, 23.	11 — 4	»	»
» of the Trocadero : Compared Sculpture of Ethnography . . .	11 — 4	»	»
» Depuytren, Place Ecole de Médecine . . .	»	11 — 4	11 — 4
» du Louvre (7 different museums)	10 — 4	»	9 — 5
» du Luxembourg (pictures of living artists) .	9 — 5	»	9 — 5
» Instruments of the Conservatory of Music) .	»	10 — 4	»
» Monetary at the Hotel of Monnaies . . .	»	»	12 — 3
» of the Thermes-Cluny, Boul. St-Michel . .	»	»	»
» of Versailles, in the Castle	12 — 4	»	12 — 4
» Orfila, Place Ecole de Médecine	»	11 — 4	11 — 4
» and Library of the Jardin des Plantes . .	»	1 — 4	1 — 4
» Menagerie of the wild beasts	1 — 4	1 — 4	1 — 4
» Galleries and Collections.	11 — 3	»	11 — 3
Pantheon, Place Pantheon, 5e arrondt	10 — 4	»	10 — 4
Zoological Garden of Acclimatation Bois de Boulogne.	Open every day, from		

OF ENTRANCE

MUSEUMS, GALLERIES AND LIBRARIES

Wednesday	Thursday	Friday	Saturday	OBSERVATIONS
Hours	Hours	Hours	Hours	
10 — 4	10 — 4	10 — 4	10 — 4	
10 — 3	10 — 3	10 — 3	10 — 3	From 6 to 10 in the night, save the rooms of the manuscripts. Closed from the 1st Sept. to the 16th October.
11 — 4	11 — 4	11 — 4	11 — 4	Tomb of Napoleon from 12 to 3. Mondays, Tuesdays, Thursdays and Fridays.
»	10 — 4	»	»	Mondays, Wednesdays, Fridays with permission.
1 — 3	»	»	1 — 3	With permission of the Director.
12 — 5	12 — 5	12 — 5	12 — 5	In winter till 4.
»	10 — 12 & 2 — 4	»	»	With permission of the Director.
12 — 5 with billet	12 — 5 12 — 4	12 — 5 with billet	12 — 5 with billet	From the 15th May to 30th of June, to visit the arms and plans in relief.
»	11 — 4	»	»	From Easter to the 15th of August from 12 to 5.
»	12 — 4	»	»	The Aquarium is open every day from 9 to 11 and from 1 to 4. The lift functions from 11 till midnight.
11 — 4	11 — 4	11 — 4	11 — 4	With written authorisation of the conservator.
9 — 5	9 — 5	9 — 5	9 — 5	From the 1st October to the 1st April from 10 to 4.
9 — 5	9 — 5	9 — 5	9 — 5	1st October — 1st April.
»	12 — 4	»	»	
»	12 — 3	»	»	The workshops visible on written and posted demands to the director.
»	»	»	»	Every day safe on Monday, Winter from 11 to 4. Summer, 11 to 5.
12 — 4	12 — 4	12 — 4	12 — 4	
11 — 4	11 — 4	11 — 4	11 — 4	With authorisation by the conservator.
1 — 4	1 — 4	1 — 4	1 — 4	Vacancy at Easter 15 days and from 1st to the 5th September.
1 — 4	1 — 4	1 — 4	1 — 4	Public on the Thursday, a billet on the other days.
11 — 3	11 — 3	11 — 3	11 — 3	With cards, safe Thursday and Sunday.
10 — 4	10 — 4	10 — 4	10 — 4	Visit of the Caveaux, from 1 to 4; of the dome with permission.

morning till night. Entrance Price 1 franc, Sunday 50 cent.

TARIFF OF THE STAND COACHES AT 2, 4 AND AT 6 SEATS

IN THE INTERIOR OF PARIS					OUT OF THE FORTIFICATIONS	
From 6 in the morning in summer (from the 1st April to the 30th September) and from 7 in the morning in winter (from the 31st October to 31st March) to midnight 30 minutes.			From midnight 30' to 6 in the morning in summer (from the 1st April to the 30th September) and at 7 in the morning (from the 1st October to the 31st March).		Bois de Boulogne, Bois de Vincennes and villages contiguous to Paris. From 6 in the morning to midnight in summer, to 10 in the night in winter. When the travellers will enter with the coach into Paris.	Indemnity to pay when the travellers leave the coach out of the fortifications.
Coaches, taken on the public road or in the stations or in the remises.	The course	The hour	The course	The hour	The course and the hour	Indemnity of return
	Fr. C.	Fr. C.	Fr. C.	Fr. C.	Fr. C.	Fr. C.
With 2 seats. . .	1 50	2 »	2 25	2 50	2 50	1 »
» 4 seats. . .	2 »	2 50	2 50	2 75	2 75	1 »
Landaus and carriages to 6 seats	2 50	3 »	3 »	3 50	3 »	2 »

Luggages, 25 cent. for one luggage ; 50 cent. for two ; 75 cent. for three and more.

TARIFF OF THE CARRIAGES BY HOUR BY 5, 10, 15, 20 MINUTES, etc.

The first hour is paid always entirely.

PRICE OF THE HOUR	FRACTIONS PAID FOR MORE THAN AN HOUR										
	5	10	15	20	25	30	35	40	45	50	55
	Fr. C.	Fr. C.	Fr. C.	Fr. C.	Fr. C.	Fr. C.	Fr. C.	Fr. C.	Fr. C.	Fr. C.	Fr. C.
Fr. 2 »	» 20	» 35	» 50	» 70	» 85	1 »	1 20	1 35	1 50	1 70	1 85
» 2 50	» 25	» 45	» 65	» 85	1 05	1 25	1 50	1 70	1 90	2 10	2 30
» 2 75	» 25	» 50	» 70	» 95	1 15	1 40	1 60	1 85	2 10	2 30	2 55
» 3 »	» 25	» 50	» 75	1 »	1 25	1 50	1 75	2 »	2 25	2 50	2 75
» 3 50	» 30	» 60	» 90	1 50	1 50	1 75	2 05	2 35	2 65	2 95	3 20

For the sorties of the theatres and in the evening in starting from a certain hour, it is preferable to take a coach withs the lanterns of the quarter in which one lives. Blue : Popincourt, Belleville ; yellow : Poissonnière, Montmartre ; red : Champs-Elysées, Passy, Batignolles ; green : Invalids, Observatory.

FIRST DAY

—

The Exhibition seen in a straight line

The Exhibition is extended over the left bank of the Seine, chiefly in the Champ de Mars, which it covers on all parts.

It occupies the steep banks of the Seine, from the Pont d'Iena to the pont of the Invalids, the quai d'Orsay and the Esplanade of the Invalids, where are connected the most various exhibitions. Finally the Trocadero and its environs are invaded, though a part only of this palace could have been consecrated to the very Exhibition.

Placed under the circuit portic of the Trocadero, in the Centre even, in the axis of the pont d'Iena and the tower Eiffel, let us embrace at one glance the splendid panorama.

In the first of the perspective, in front of the above mentioned portic, are erected the gilded statues of the parts of the world which are hooking the sunrays; at our feet we see the green declivities of the plat-bands, the sheets of the bassins, and we hear the bubbling of the Cascades. At the bottom of the garden the pont d'Iena, covered with velum and adorned with elegant kiosques and beyond the Tower Eiffel, whose summit is lost in the clouds, and finally, the Champ-de-Mars, swarming centre of the Exhibition, with, on the right, the Palace of the Free Arts, on the left that of the Fine Arts; at the bottom the galleries Rapp and Desaix connected with the vast palace of the divers industries, behind which, quite afar, is erected the gigantic roof of the Palace of Machines, which makes the admiration of the whole world.

At the centre of each of the palaces of the Fine-Arts and the Liberal Arts, is erected a great dome enamelled with white

tone, blue turquoise, yellow and gold, of an harmonious effect. where the letters R.F. are read in a cartouch. Each dome is placed on a wall whose layers in bricks alter with others of the same tone as cupola, and which is supported by consoles crowned by enamelled vessels.

After, at the bottom, the central dome rises, dominating the galleries.

Around these palaces, under the Halls going along the galleries, are ranged Eating-houses, and coffees, of which several are larger than those of the boulevards, and where are serving, in their national dresses, moujicks from Russia, Swissesses recently come from Bern and Zurich, Tyrolians, Bruxelloises, who sell gin, ale, faro, lambic, and all what the exotic visitor may wish for.

On each side, a vast parallelogramme represents the Exhibition of the City of Paris and here, there and everywhere, are pavillions through which we engage the visitors to pass the one after another and of which the principal are: on the right of the tower, the pavillions of the Equator, of Suez, the Railway Station, the exhibitions of Brazil, of the Argentine Republic, of Mexico, Bolivia, Venezuela, and quite on the right the Palace of the Children; then on the left of the Tower the pavillions of the Manutention, of the Gaz Co, the Cutting of the Diamonds, and many others, from the pretty building of Finland till the rich palace of the principalty of Monaco which is close by the Regie of the Turky tobaccoes, and the two elegant castles where the pastellists and the water-color painters have established their exhibition. Finally, still on the right, but higher up, the gracious turrets of the republic of Nicaragua, the cottages of the Uruguay, the building in which is exposed to the public curiosity a terrestrial globe at the millionieme, and what still? It is better for us to proceed by order, and that we may succes-

sively know these numerous things, in beginning to present to our visitor, before withdrawing him in the galleries, this iron colossus which is the Tower Eiffel.

The Tower Eiffel

In order to attire the stranger, to create a great attraction which assured the success of the Exhibition, it wanted something exceptional, unrivalled, extraordinary. An engineer presented him, Mr. Eiffel, already known by his considerable and keen works. He proposed to M. Locroy to erect a tower in iron which, reaching the height of three hundred metres, would represent, at the industrial sight, the resultant of the modern progresses. Mr. Locroy reflected and accepted. Hardly twenty years ago, this project would have appeared fantastic und impossible. The state of the science of the iron constructions was not advanced enough, the security given by the calculations was not yet assured; to-day, they know where they are going, they are able to count the force of the wind. The resistance which the iron opposes to it. Mr. Eiffel came at the proper time.

And nevertheless how many people have prophetized that the tower would never been constructed. How many critics have fallen upon this audacious project! It was erected, however, and one perceives it from all Paris ; it astonishes and lets in extasy the strangers who come to contemplate it.

Let us describe it then in all its details, since it constitues the success of the Exhibition.

It is a pyramid with four bend arcs connected two by two at their inferior part by arches of 50 metres. These arcs are oblique till at a certain height, then, the colossus having greatly widened its feet in order to prop well with buttress, rises straight towards the sky.

The opening of the feet is of a hundred metres from axis to

axis, and a circumstance to be worth to remark, and which is the result of a hazard, the diagonal axis which passes through these two feet is directed according to the Meridian.

At sixty meters above the ground is the first floor. There the posts which form the corners, still oblique, are connected by a gallery of fifteen metres of width on every front, where the visitors who ascend find four pavillions richly adorned, which are nothing else than Breweries and Eating-houses, more spacious than the handsomest on the Boulevard ; a Flamish brewery, a Russian Eating-house, an English-American bar and a wine shop, style Louis the XIVth. If you ascend during the times of meals, you will see that this spacious platform can contain about five thousand guests, who from their table enjoy one of the most curious panorama.

But let us ascend higher up. Here we are on the second stairbed, at a height of 117 meters. A glazed room, quarry, of thirty metres aside, is opened before us. Let us still ascend. and at the height of 270 metres, we find a last room forming pavillion, crowned with a cupola and measuring sixty metres of development. There a coffee-room offers us refreshments of various kinds, and all in thrinking a bock, or tasting a glass, we discover the most splendid panorama which it may be possible to fancy. Let us describe it minutely.

From all parts the void environs you ; the four sides of the tower, sensibly brought nearer, give to the platform on which you are the appearance of a skiff. The air, the light fall upon you from the four cardinal points. In the perspective, the Mont-Valérien has descended under the horizont, the Trocadero under the Bois de Boulogne, the peninsula of Gennevilliers is extended like a little heap of ground, the numerous windings of the Seine wind their ways in the immense plaine, like on a geographical map. At your left side, the hills of Meudon are all depressed.

At the right Montmartre, which seems a vessel entering in the side of a parisian galere. At your feet the houses are very plainly, because you see the four sides which are holed by the windows, symetric like points of dice, so well that Paris has an appearance of a vast party of biribi played by a giant on a green carpet.

In short, hundred and twenty kilometers are stretched out before you ! For a few sous you can look in the telescope-glass, which will permit us to see, if the weather is clear, the coasts which dominate Rouen and the hills of the department of the Côte-d'Or.

This ascension attires you, visitor,and you lady, who doubted at the first sight, so much the colossus is enormous, that there are about 300 metres until the cupola, where are floating multicolor flags. Do not deprive you of the pleasure to contemplate Paris from such a height.

For two francs the lifts will bring you to the second floor, for five francs you will be able to go till the top.

These lifts are in the number of four, starting from the ground and following the declivity of the jambs which buttress the Tower. They deserve the two first platforms, but from the second, that is to say at the height of 117 metres, two other lifts, this time vertical, withdraw you smoothly till the cupola, with an uniform swiftness of a metre by a second, in such way that the complete ascension will demand about seven minutes.

Besides, if you have good legs, it belongs only to you, to reach on foot to the first galleries by the stair. The charm of this ascending in spiral will pay you amply of your fatigue.

Nine hundred and sixty steps lead to the second platform.

Seventeen hundred eighty twelve steps bring you to the top.

The total weight of the Tower Eiffel is of seven millions of

kilogrammes. The construction has cost about six millions. Mr. Eiffel has received from the State one million five hundred thousand francs, taken upon the forty-three millions of the Exhibition, and he enjoys the privilege of the exploitation of the Tower for twenty years.

They have calculated that the action of the wind upon this colossal monument is hardly to be appreciated. The fearful people can on this regard completely be assured.

The science has arrived in our days to determine with an absolute precision the pressions of the wind on a surface : that exercised on the Tower Eiffel, could be of 400 kilogrammes by square metre, corresponding for the whole monument to more than three millions of kilogrammes. This number is enormous, but we are sheltered from all fear when we know that the strongest tempests observed in Paris have never been accompanied by a wind superior of 150 kilogrammes by square metre. The day in which the wind would pull down the Tower, all monuments of Paris would be destroyed before it. That day has not yet come.

The tempest can pass, rush at the long pieces of iron, attack them in front or at three quarters, to run parallel to the ground or point from the top to the bottom : the Tower will remain impassible, and if it would be one day necessary to assist to surmount the winds, all has been foreseen ; in each one of these immense piles is lodged an hydraulic press strong enough to lift up its sides and maintain it upright in spite of all.

Put in proportion with all the famous monuments of Europe and America, the Tower Eiffel overpasses them in the following proportions :

Notre-Dame de Paris	66 metres
Le Pantheon	79 »

The Invalids	105	metres
St-Peter in Rome	132	»
Cathedral of Strassburg	142	»
The great Pyramid of Egypt. . . .	146	»
Cathedral of Cologne	150	»
Monument of Washington.	169	»
Tower Eiffel.	**300**	»

In such way that the monument erected to Washington at Philadelphia, which was before the highest of the globe, is still overpassed of **131 metres.**

Informations for the Ascension. — Divers Tariffs

According to the specifications of the entreprise of the Tower, the privileged has obliged him after statutes, to ascend 2.356 persons by hour to the first platform and 750 per hour to the summit.

The tariff of the ascensions is fixed at 2 francs for the first floor, 3 francs for the second and 5 francs to the summit.

Contrary at which passes usually, the prices are lessened for the Sundays : it is one franc until the first platform, 1 fr. 40 c. until the second, 2 francs until the summit, but this tariff is applied but from eleven in the morning till six o'clock in the evening.

How is the control made ? Or, to precise more, how do they pay the price of ascension ?

The administration has opened at this purpose 16 wickets. 10 on the ground floor, 4 at the first platform and 2 at the second.

Tickets are delivered there ; red for the first platform, white for the second and blue for the summit.

The person at the destination of the first platform gives up his red ticket at the arrival. Having no more, he cannot ascend higher up but when he buys a second one — the white, which serves between the first and the second platform. Finally, to ascend to the summit, he must buy a blue ticket. Total : 5 fr.

And the pedestrians ?

Those wo are frightened or impressioned, have at their disposal two comfortable staircases for the service of the first platform. This on the jamb n° 4 to ascend and that of the number 2 to descend. They have four of them at their disposition between the first and the second platform, two for the ascension and two for the descent.

One may ascend on foot or by the lift, the price is the same, and the tickets too, so well that the tickets once taken, for the top by instance, one may vary its pleasures in making one part of the way in one manner and the other in another.

Some persons have criticized the uniformity of the price adopted for the two manners of ascension, in saying that the person on foot ought to pay less than this one who uses the lifts. But they wished to simplify to avoid the complications of the sale and the control.

The tower, when it has received its maximum of visitors, can contain of them, namely ,

Each one of the Eating-houses of the first floor. . .	400
For the four.	1600
1000 about can move them on each of the 4 exterior galleries.	4000
Between the Eating-houses there are interior galleries able to contain together	400
Total for the first floor . .	6400

They can be 1500 on the second floor and 500 at the summit, together 2.000

The ascending persons, with the serving people can be valued to 2.000

And you have, when the Tower is filled with visitors, a total of about 10.000

Then thousand persons upon this net-work of iron !

Is it not dreadful ? Let us add in finishing that a certain number of shops surround the first floor, in the space left free by the Eating-houses. The *Figaro* has a printing office there very elegantly installed.

The Fountain under the Tower

But let us pass the enormous piles of the Tower, and admire the Fountain which is sheltered there, and the picturesque rocks surrounding this lake in miniature in which beautiful swans take their sports.

This Fountain has been ordered to M. Francis of St-Vidal on the proposition of M. Alphand, General Director of the works of the Exhibition and its basin measures not less than 24 meters of diameter. Itself has 12 meters of diameter at the level of the wather, and nine meters of height above this level. Eleven figures compose it, of which six form the central group and five are placed around downwards, representing the five parts of the world.

Europe, under the lines of a woman, leaned upon a printing-press to print and a book, seems deeped in profound reflections.

America is a young woman, energetic and virginal however, characterising the youth and the audacies of the American people.

Asia, the craddle of the human kind, represents the volupty

and the sensualism. Her posture, the expression of her figure, render well the abandonment of the passion with the oriental people.

Africa, represented by a figure of a woman in a timid attitude, is well the symbol of the savage people enslaved by the civilisation. Australia finally is figured by a woman, buttressed on herself, like an animal not yet tamed, ready to throw itself on his prey, without waiting to be attacked.

The six figures are grouped around a sphere supported by magi.

At the superior part of the group, springs up the genius of the light, a torch in the right hand, and the wings unfolded, which disengages the veils of the Humanity, represented by a woman seated on the sphere.

Above Australia, Mercure descends from the clouds, holding in one hand the caduceus and in the other a bag with money, the two emblems of the eloquency and persuasion.

Above Asia and Africa, the Love and the Sleep, in the shade of a floating drapery. Finally, between Europe and America, a young girl symbolizes the History. In the armoirie which she sustains in the left hand, are inscribed the two dates 1789-1889.

The central Fountain

We have passed the Tower Eiffel, and before us is the garden, a vast French garden, at two floors of ground, with two fine rectilineal flower-beds, richly planted with rare trees and where fresh lawns, bloomy baskets, put their enchantment. Here we are before the great central Fountain, work of Mr. Coutan, which the author of so many beautiful works considers with right as his master-pece.

Emerging from the basin of gushing water, springs out an immense nave, of which the Republic holds the rudder, and

which symbolizes the City of Paris. This nave bears a statue of France winded and brandishing the torch of civilization. As allegorical figures, Mercure representing the trade and industry, makes counterpart to the Muse of arts and sciences. On the sides, a certain number of little genius bear horns of abundance whence come out streams of water which effuse them in the basin, where are concealed, in the middle of reeds, great mythological figures representing the Idleness, the Envy and other vices, which disappear in the presence of France triumphing through peace and work. In the last basin, great mythological figures represent the principal rivers of France, mounted on sea-monsters which cast water in all directions and aliment the inferior basins, drawn up along the great alley.

Celebrities, emblems skilfully grouped around the principal figure complete the whole, with a grandiose artistical effect. In the evening at the electric light, the impression is chilling.

The first Walk

What imports, is that the visitor may understand that the *first days* walk at the Exhibition, must be before all a day of *recognition*. He must find his way before entering in the profoundities of the galleries. Some hours passed in the gardens which occupy the immensity of the accesses of the principal palaces, are on this regard indispensable.

Thus we begin, at present as we have let him see these two wonderworks which fly at the eyes, the Tower and the fountain, to return on his steps to retake with order this walk of recognition which will permit him, thanks to our watchfulness, to see all in a short time.

In returning to the pont d'Iena, we see, on the right of the bridge, on the inferior quay (up the river), the building in sheet-iron of the *Panorama of the industry of petroleum*, whose visit will be the most curious.

At the left of the bridge, on the inferior quay equally, the *Collective exhibition of the applications of the petroleum* not less interesting.

In going up the Seine, we see, after the Panorama as said above, the vast construction of the naval Exhibition, whose visit we shall put off, and quite at the extremity, the half build on terra firma one half on piles, anticipating on the river, the *Panorama, Company of the General Transatlantic*, vaste circuit building whose walls offer at each side, enormous bills on which the countries served by the Company are indicated, with the directions followed by the steamers.

At the front of the Entrance gate canvass represents a steamer sailing in all speed. Very curious Panorama and which we recommend to the visitor.

In passing through the stair and the Hall of a true transatlantic, the spectator visits successively the principal floors of one of these immense steamers.

These are : the large drawing-room, the dining-room of the first class, the smoking-room etc., presented under the prospect of dioramas. Other dioramas represent the Entrance of the principal harbours of the Company, the arrival of a steamer at New-York. Then climbing a staircase, the visitor finds him on a true foot-bridge, and from afar appears the road of Havre, the cliffs of Trouville and Honfleur. Finally, the sixty-six steamers of the Company are represented, sailing around the *Touraine*, now in construction.

This visit at the transatlantic Panorama is a true passage on the sea which has the advantage not to present any danger.

The History of the human Dwelling

It is the moment or never to walk among the suprising restitution of which M. Garnier, the eminent architect of the Opéra, has made him the promoter. On our left going along the flower-beds from the Tower till here, the constructions of the History of the human Dwelling is unfolded to our eyes.

The human Dwelling in all countries and in all times, there is certainly an excellent subject of study. Without doubt the great works do not fail, where conscientious plates enable us to know exactly in which conditions where living our ancestors, how their dwellings where disposed in the interior. But nothing approaches the demonstration by the materiality of the fact, and it is struck with this truth that the organisators of the Exhibition resolved to erect an improvisated town, including houses of all countries and all latitudes.

Before directing the visitor in this exhibition, let us give some necessary explanations.

The prehistorical ages include here four essential types :

1° The dwellings in the open air, built by pieces of rocks erected vertically to form a wall.

2° The grottoes, for a great number of our ancestors have not had another shelter than the caverns, which made them call troglodytes.

3° The lacustre cities, composed with huts on piles.

4° The ground dwellings during the epochs of the rendeer, of the polished stone, brass and iron.

The historical centuries have been divided in 5° Subdivisions :

1° The primitive civilizations ;

2° The civilizations started from the invasions of the Aryas;

3° The roman civilization in Occident;

4° The roman civilization in Orient ;

5° The contemporary civilizations of the primitive civilizations, but which have not entered in communication with them and have not exercised any influence on the march of the humanity.

It is, as it can be seen, a kind of architecture which has not its likely in the world.

Here, almost in front of the Transatlantic C°, is the prehistorical grotto; on the side, the cottage of the epoch of the rendeer, than the epoch of the polished stone, represented by a cavern, which dominates a high stone in obelisc. The age of the brass comes after, then the lacustre cities, so called because they were erected on piles, in the middle of the ponds and lakes in order to prevent the invading of the wild beasts. One may remark that the lacustre cottage is made with trunks of trees cut in two by the carbonisation, because at this epoch the men were in want of saws to cut the trees and to come out of it they employed coals in fire.May one fear in approaching these dwellings,though they are inhabited; we say that one sees therein all figurants dressed like were our forefathers,which offers true restitution of costumes, which completes the architectural restitution.

Now are coming, in going up to the bridge, then in passing it, until the front of the station; the egyptian dwelling, the syrian; the dwelling of the hebrews, with its truncated door; the etrusquian house and the house of the pelasgians, the hindou palace with two elegant towers, the tent and the palace, of the square tower, of Assyria, the gracious phenician house where you can see how these dressed them and whom they called with right the English of the old world; the persian dwelling, with the threefold calotte at the vast and round entrance; the gallish cottages and grottoes; the gallo-roman dwelling and those of the Huns.

Finally, higher up, close by the specimens of the great ar-

chitectures of the middle age. Reviving, roman-italian, the cottages of the savages of Africa, the Peaux-Rouges, the dwelling of the Aztèques, the arabian minaret, the bizantine house of so a pretty style, the slave cottage, the scandinavian cottage, the soudanese, japanese and chinese dwellings and a small lappic village buried under the snow, of a desolated aspect.

Our contemporaries the most distant and our oldest ancestors pass thus under our eyes, and the care applied by M. Garnier at this unique restitution, is a sure warrant of the exactitude of the least details. Thus, in the egyptian house, the visitor will find men whose costumes have been drawn after the bas-reliefs on the pictures of the valleys of the Nile! One could not be more scrupulous.

All around the Tower

As our first journey has to be passed in the garden well provided for that one stops there a long time, let us divide our walk in two parts, at first the exibitions situated on the right of the Tower Eiffel, then those situated on the left, out of the fences, which encircles the Champ-de-Mars on this side.

On the right of the Tower

On the right of the Tower, we have :

In the first plan the pavillion of Suez and Panama, the pavillions of the Argentine Republic, the Brazil and the Mexican Republic. On the right and at the bottom, the handsome Establisment of the Bouillon Duval.

In the second plan ; the pavillions of the Equator, of Chili, of Bolivia, Venezuela, the French Eating-house, the Palace of the children, the pavillion of the Sea, the Japanese house.

Allow, that there is with what to pass some good moments.

Suez and Panama

Horrid little building in cement, of a hebrew style, which is of little signification. The plans, the sights, the basins, erecting of gigantic works of Suez and Panama are exhibited there.

This pavillion is the first, on the right hand, a little behind of the first foot of the Tower.

Argentine Republic

Immense pavillion, nearly in the palace, which is situated close by the preceeding.

The Argentine Republic, which receives annually for 150 millions of French products, could but be greatly represented. His exhibition is one of the most complete of those which form in a certain way the syndicat of the latin America.

Out of its natural products, leather and wool, the Argentine Republic, which is a branch of the suburb St-Antoine, whilst 10.000 French emigrants work there the wood at the Parisian fashion, exibits curious products of this cab-making. To remark the different types of uniforms of the Argentine army and a plan in relief of Buenos-Ayres.

Brazil

Vast pavillion likewise, placed just behind this one, but of an elegancy and still more greater richess. The last year a preparatory exhibition, kind of repetition of that of this day, was organized at Rio, by the senator Diego Veilho, president of the Central commission cf the universal Exhibition of Paris, and 750,000 francs were voted for the exhibiters.

One of the most smart attractions of the Exhibition, which is one of the most remarkable, is the musical indian chorus of the

bishoprick of Para, composed of a hundred and fifty executors, native women of Amazone.

A splendid green-house is a sery of this pavillion, and offers very fine specimens of the flore of the country.

Mexican Republic

Laterally to the preceeding pavillions, always on the right, and on a surface of 1,000 metres, Mexico presents it under a colossal reproduction, all in iron-sheets, and which can be easily dismounted. The shape of this pavillion is unexpected. The fronts of it are in slants, at sixty degrees, and all is in metal, from the stairs until the walls.

Very interesting exhibition, offering the most divers products of this country.

At the left and a little forward, is the French Eating-house, very large but whose prices are rather high.

Bolivia

Elegant building on the left and higher up than the Eating-house. Bolivia offers one of the most curious exhibitions of the South American States. It is besides a little nation very desirous of progress. By the organ of his minister at Paris, Mr. Aniceto Arce, it has charged all the chiefs of district of this country to send each of them to Paris two of their best workmen, who will take model on the Parisian workmen.

Equator

Still higher up and on the left of Bolivia, at the foot of the Tower, is a small square building in which the Equator exhibits its products. The Republic of the Equator is rich in

balms, gutta-percha, cacas. Thence come to us the hats said Panama, made from the leaves of a kind of latanier.

Venezuela

We have remoted us. Let us come back on the right and in front and higher up the French Eating-house, we shall see, placed across, the monumental pavillion of Venezuela, at the white turrets and at the picturesque decorations.

Very rich exhibition. Fine granites, gold-bearings, red copper of Aroa.

At the left, is erected the pavillion of the Manutention and the Custom-house, interesting to visit.

Chili

In front, at the height of the balustrade, is the pavillion of Chili, where one sees superb specimens of the mining industry of this country, where one finds veins in gold or in the sands, silver and copper in abundance, iron, quicksilver, lead, tin, manganese and antimoine, loadstone, and precious stones. A simple band of lawn separates it from an original and charming construction which is nothing else than the Palace of Children.

The Palace of the children

Neither in 1867, nor in 1878 they have occupied them about the children in organizing the Exhibition. The aged persons had certainly with what to pass their day agreeably, but they neglected completely the little ones.

The Exhibition of 1889 has been less forgetful. It has consecrated them a whole palace, which is, at the same time for them and for their parents a bazar and a casino, what is not preventing

it to be an architectural curiosity as the visitor may remark it.

It is M. Emile Ulmann, great price of Rome in 1871, who has created this splendid palace, and he has certainly succeeded in making of it a wonder of elegancy and ingeniosity.

Wishing to make it large, he asked 3000 metres, to erect his buildings in the middle of an immense garden. Unfortunately, the space was wanting, and he must content him with te palace which occupies already a very respectable place.

The aspect of the Palace of the children is very characteristic. On each side of the pavillion are erected two high piles covered with pointed roofs and surmounted with turnpikes which turn at the wish of the wind. A beautiful harlequin dominates the Entrance of the Centre, and at the front of the two others, on the front-roof, a polichinel at the appearance of a good child is sitting. And everywhere dancing-jacks, horses, puppets, toys of colossal dimensions, an entire decoration for children the whole of the most curious sight.

But the Palace of the children is not reserved for the children only. When they had built there a theatre destined to amuse our little minions, M. Afphand comes to say : We have not a serious theatre at the Exhibition. Give us your scene. In such way that this Palace is also called Great Theatre of the Exhibition.

Enter there with your little family and you will certainly not annoy you. There is united all what concerns the childhood, raiments, furnitures, toys, works for children, hygiene and even therapeutic. Your babies will find there a kermess with a shooting for macarons, turnpikes, divers games, waffles and milk.

A cow-house with cows, a stable with sheep. In the centre of the Palace is the theatre, large Hall being able to contain 800 persons seated without counting those who are standing in the covered walks, and at the bottom of this hall a very vast scene,

suitable to all kind of exhibitions : prestidigitators, pantomimes, with the troup Alexander, bals for children, directed by Mariquita, then clowns, learned animals, various spectacles, kind of the Follies-Bergeres, are made every day : two in the afternoon and two in the evening.

Then on an annex small theatre, the marionnets of Barnard, the best of the kind of Thomas Holden, give very select representations.

Once per week, the Fridays, the Palace of the children yields the place to the Great Theatre of the Exhibition, and the Opera-Comique, gives there representations excessively interesting, because they constitue a true retrospective exhibition of opera comique music, kind which were appreciated by our ancestors, and which is eminently national.

It is M. Paravey, with the collaboration of M. Daubé, chief of the orchestra, who directs this musical exhibition.

Eight pieces will be played during the cours of the Exhibition. They are the eight great successes of the Opera-Comique during the revolutionary period from 1788 to 1795.

Here are the enumeration of them :

1° *The Barbier de Séville*, music of Paisiello, represented for the first time in 1788 ;

2° *Raoul de Créqui*, opera-comique of Dalayrac with the words of Monvel, represented for the first time in 1789 ;

3° *La Soirée orageuse* (the stormy evening) likewise the music of Dalayrac with the text of Rodet and whose first representation has found place the 29th of May 1790;

4° *Nicodème in the moon,* piece of Cousin Jacques (called Beffroy of Reigny) which was represented in 1791 and even later since it had more than 4000 representations;

5° *The Visitandines,* charming opera-comique, poem of Pi-

card, music of Devienne, whose first representation dates from the 7th of July 1792;

6° *The Party of four*, text of Hennequin, music of Gavaux, which was represented in the middle of the Terror, the 27th of June 1793, and which contains not any roll for the women;

7° *The True Sans-Culottes*, of Rezicourt and C. Lemoine, represented for the first time onthe 12th of May 1792;

8° And finally *Madam Angot*, by Maillot, which was performed in 1795 and the following year, for, this piece had a considerable succes of which inherited its daughter.

When the sery will be exhausted, they will begin it again. The exhibition lastening 24 weeks, it happens that each performance will find place three times.

It is at three o'clock in the afternoon, at every Friday, that these representations will find place.

In the evening, the Palace of the children is illuminated by the electric light, and by a great luminous balloon, in which one can ascend.

At the left on the Tower

At the left of the Tower we have the pavillion Eiffel, the pavillions of the Gas Company and the Telephone Company, the pavillions of Finland, Sweden and Norway, the Diamonds Cutting, a Russian Ysba, the Eating-house Kuhn, the Britain Commissariat, the Theatre of the Parisian Follies, the pavillion Toché, and that of the Regy of the Turkish tobacco. Well, some courage, and forward.

Pavillion Eiffel

At the left and forward at the first left foot of the Tower A small pavillion surmounted with cupolas which give to it an aspect half-oriental, half quite what you like. We must agree

that M. Eiffel has been less fortunate in the project of his pavillion than in that of the tower.

One sees there the plans of the gigantic construction at the foot of which we are now, the works of soundages, earthworks, massonries, which this erecting was in want of, and they sell there all what is in connection at this masterpiece of the Exhibition, a masterpiece of 300 meters. Among others the official guide of the Tower which besides would not learn anything to our readers which they know not already.

Pavillion of the Gas C°

Monumental pavillion, having an aspect of a house of the town, but which is combined in such manner that nobody may ignore that it is the powerfull Gas C° which exhibits there. In the evening, the roofs, the turrets, the fronts, all the prominences and all openings, are lighted by transparencies. It is a house all in fire, very curious to be visited.

Pavillion of the Telephones

On the left and before the preceeding pavillion in wood at belvidere, where all the telephone-systems are exposed.

Sweden and Norway

In front and a little higher up, Norway and Sweden have each one a pavillion.

This one of Sweden, between Norway and the Gas C° as the unique representant of this little nation at the universal Exhibition. The products and the curiosities of the country are there exposed.

At the left, we have the *cutting of the diamonds*, exceeding-

ly curious and where one sees working this precious stone, of which each facet represents many sweats:close by the industrial pavillion of the Tile-Kilns of Choisy-le-Roi.

Higher up, on a little eminence, is the pavillion of a well known house in Paris : the *Ménagère*.

Finlandese pavillion

On the left of the pavillion of the telephones and at the first plan you have the coquet and important pavillion of Finland, Finland it is known, is a province in the north of Russia, bordering Lapland. Exhibition of the products of this country rich especially in forests, and of which the fishing of the herrings and salmon and the woods of construction are the principal trade.

Farther on the *Eating-house Kuhn*, very large and of a very solid construction. One could mean that is a definitive and not provisory construction.

On the left of the Eating-house, the cottage of the *British commissariat*, on which are floating the english colours.

Russian Ysba. — Small pavillions

On the left on the foot of theTower the most distant from here, are erected several other pavillions of less importance. At first, a fountain in terra cotta and ceramic enamelled,of M.Peyrusson proprietor of the Tile-Kilns of Montchanirs-les-Mines (Saône-et-Loire), to whom we owe the reconstruction of the Bastille, avenue of Suffren. In front, the exhibition of the *Aliance-Française* and at the left, a Russia Ysba, cottage covered with straw with pieces of wood peeled off their barks. They sell there cigarettes and refreshments, *kousnys* and *vadka*.

A little farther on, on the left, a small pavillion like a chapel,

covered in slates and surmounted with a sery of bell-turrets; it is there that the painter Toché exhibits his decorative frescoes.

Just aside, is erected the pavillion of the Regie of the Turkish tobacco, curious constructions of a very oriental typic style.

Theatre of the Parisian-Follies

Finally, in descending a little, on the left, in leaving on our right the buildings of the administration and exploitation of the Exhibition, we find us before the vast spectacle of the Parisian-Follies, the whole constructed in iron and which is at the same time a theatre and a coffee-concert.

Two artists loved by the public, Scipion and Daubray, direct the exploitation of it, and there are coming to cooperate and exhibit them all the comic celebrities, the stars of the song, the opera-dancers, the ballet-dancers, the divas of Bohemia, the Patti of the bock and the international Paulus.

Wen you will be on the flight of steps, before the entrance of the Fine-Arts, which is in front of the Seine, you will have on your right the Pavillion of Monaco, pretty construction which expresses well the character of this principalty of green carpet. Among the numerous curiosities which are exposed there, you will remark above all the articles of perfumery and china of the finest style.

Then at your left, the splendid building painted in dark green of the exhibition of the Pastels, where you will pass a charming hour among the master-pieces of the pastel artists.

SECOND DAY

It is the pavillion of the Fine-Arts and all the left side of the Champ-de-Mars, which will occupy our second day's walk, visitors enter then in the Exhibition by the chief gate, that of the pont d'Iéna, and pass under the Tower Eiffel, then go along the lake behind and go to the balustrade which separates on each side on this side of the true Champ-de-Mars.

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THE PALACE OF THE FINE-ARTS

Let us enter by the official entrances, including three semi-circular arches surrounded with archivaults, in terra cotta and medals enamelled in the tympans; the right feet are adorned with arabesces where brightens the palet of the crokeryman. The crowning of the principal entrance is formed of an attique pierced with three niches in which statues symbolize the Fine-Arts.

FRENCH SECTION

Let us penetrate at first in the painting exhibition. The French section counts there 1589 pictures, and drawings, water colours, pastels. In this number are not included the works of the artists who have demanded the inscription of these without removing. These works remain in the museums to which they belong to and cooperate to the recompenses in the same prerogatives than those figurating here. Among these canvasses, all to be admired, an excessive severity having presided to their admission the visitor ought to stop above all before the following :

The Combat of Anderlecht, by Bellangé;
Charlotte Corday, by Baudry;

The Burial, by Jean Beraud;
The Nivernais Ploughing, by Rosa Bonheur;
The Good Friday, by Bonnat;
The 18th Brumaire, by Bouchot;
The Plantation of the Calvaire, by Jules Breton;
The Portrait of the Duchess of Valombroso, by Cabanel;
The Dance of the Nymphes, by Corot;
The Stone-Breakers, by Courbet;
The Romans in the decay, by Couture;
The Conventionel, by David;
The passing Regiment, by Detaille;
The Departure of Louis the XVIII, by Gros;
The Vow of Louis XIII, by Ingres;
The dead Torero, by Manet.

Finally let us citate the names of Claude Monet, Prudhon, Ribot, Ricard, Scheffer, Delacroix, Millet, Meissonnier, who exhibit not less than twenty canvasses, six portraits of Mrs Vigée-Lebrun, seven pictures by Decampand, a sery of Diaz.

Sculpture

FRENCH SECTION

In the French Section of Sculpture, we shall make remark :

The busts of *Marivaux* and *Belley,* by Caffieri;
LouisXVI, La Fayette, Necker and *Napoleon*, by Houdon;
Henry IV, by Bosio;
The bas-reliefs by the baron Lemot;
A sery of figures, by Clodion;
The *Psyché*, by Pajou;

The *Love,* by Chaudet;
Eleven figures, by Rude;

The moulding of the principal compositions by Carpeaux and Clesinger. Finally, the sparkling sery of the living sculptures : the Dubois, the Guillaume, the Falguière, the Mercier, the Delaplanche, Fremiet, Dalou, Rodin, etc.

Architecture and Engraving

FRENCH SECTION

The architecture offers remarkable drawings of Louis, Percier, Fontaine ; the normal school of the Restauration is characterised there by the *Hôtel de Ville* (Town-Hall) by Lesueur ; the *Palace of the Cour des Comptes*; the *Ministry of the Foreign affairs,* by Bernard and Lacomée. Then comes the sery of the names : Henry La Brousse, Baltard, Duban, Duc, Voudoyer, Abadie. The drawings of Lassus for the *Restoration of the Saint-Chapel*, those of Viollet-Leduc for *Pierrefonds* and *Notre-Dame*, and nearer us, those of August Magne, Theodor Ballu, Charles Garnier, Vouchemer.

In the exhibition of engraving we remark the planks of Berrie, Duplessis, Bertout, Debucourt, Sergent, Copia, Desnoyers; the lithographies of Gerault, Raffet, Daumier, Gavarni. Finally the acqua-fortis of Paul Huet, d'Aubigny, Corot.

GALLERIES OF THE INDUSTRIAL PRODUCTS

In leaving the Fine-Arts, it suffices to cross the gallery Rapp to penetrate immediately in the foreign part of the industrial galleries. But may the visitor not be in a hurry however and let

mix him an instant in the prodigious movement of the Entrance hall, which follows laterally on the side of the central garden. these galleries where all the products of the world are gathered together.

There are the noisy coffee-houses, whose tables obstruct the passage, the *Great Russian Eating-house*, nicely decorated, swarms like if this hall where the boulevard of the Italians.

And whilst you have a minut of rest, let us give you, upon the foreign sections at the universal Exhibition, some informations which will be the prologue of the visit which we shall undertake together through these different sections.

THE FOREIGN SECTIONS

Fifteen committees represent Europe at the Exhibition, with the following subventions :

Great-Britain (private committee), no subvention, but a capital of guarantee united by the exhibiters . .	fr.	1,500,000
Belgium (private committee), subvention by the Government	»	600,000
Spain (private committee), subvention by the Government.	»	500,000
Switzerland (official committee), subvention by the Government	»	450,000
Romania (private commitee), subvention by the Government.	»	200,000
Norway (official committee), subvention by the Government.	»	140,000
Denmark (private committee), subvention by the Government	»	140,000
Portugal (private commitee), subvention by the Government	»	137,000

Come then Greece and Servia, whose committees come from the official initiative, like Luxemburg, whose participation is private and which is in the same case.

Russia, Asia, Austria-Hungaria and Netherlands likewise participate on private initiative, have not received any subvention by their government; it is a capital of guarantee assembled, like by Great-Britain, by the exhibiters, which has assured the necessary expenses.

The only European countries which are not represented, are : Germany, Turkey and Montenegro. What concerns America, the results are also satisfactory. The United-States have received from their government a subvention of 1,200,000 francs, Mexico whose participation is official, is also considerably subventionned. Finally we habe seen it, all the governments of South America wished to have their palace or their pavillion in the Champ-de- Mars, and they have granted to their committees important summs.

Three official participations have come from Asia. That of the Japanese which is subventioned with 500,000 francs, and those of Siam and Persia, whose subventions are not determined.

China, officially at least, has abstained it; but a certain of china merchants having demanded by the intermediary of the China Legation at Paris, a place where they could exhibit the products of their trade, one will see that a pretty large pavillion has been granted them.

Finally Africa is represented, not only by the colonies, but still by Egypt, which owes to the private initiative a summ guaranted which amount to 120,000 francs; by the Transvaal, whose participation is not determined.

Let us then penetrate in the first sections, the English section, which follows te Fine-Arts.

England

When the French government addressed to the English government the invitation to participate at the Exhibition of Paris, Lord Salisbury replied that Her Majesty the queen thought her obliged to abstain officially for the sake of the revolutionary date chosen for this Exhibition.

But in all times England was the country of private initiatives ; the national sympathies affirmed them and Lord Salisbury attenuated his answer in authorising the Lord-Maire to accept the Presidence of the English committee of the Exhibition of Paris, which came to be constitued. The 29th of February 1887, the notabilities of the trade and industry met at the Mansion-House, a subscription made in this same meeting produced hundred thousand francs. Finally Mr. Bernhard Samuelson presided some time after a great banket to which assisted Mr. Georges Berger, General Director of the Exhibition.

England occupies at the universal Exhibition a place of twelve thousand five hundred metres, and it is not too large when one thinks that it has to represent its three kingdoms and its colonies. Nevertheless with this emplacement, the English exhibiters could form a marvellous exhibition, which makes the admiration of all the visitors.

All the entrance hall making continuation to the gallery Rapp belongs to the English Section. The front of the section, very original, is a gallery of arches supported by little slender and gracious columns.

Three large alleys are opening there, whose gates are surmounthed with great quantities of flags forming a cartouch which contains the arms of England.

We are going to visit one by one these three alleys. All along the section, on the right, are the painted papers and oil-cloth,

where one may remark fine specimens of leather paper of the house Jeffrey and C° of London.

In taking the first alley, we remark immediately, on the right, the exhibition Pears (Pear's soap). All the water-closets of the Exhibition are hanged with the painted bills of this soap. At the left superb exhibition of cristallery of the English C°.

Then comes the window of the candles of Price, where is a bust of Her Majesty the queen Victoria, in stearin. In front, the class of the chemical products, is represented by several glass-cases, among others an exhibition of brimstones and secondary products obtained by the kaly, by new proceedings.

Comes then the jewelry, with the exhibition of the house Crough (Royal house), by the Scotch jewelry, which presents curious juwels, incrusted with pearls, cairngormes and primes. To remark very original brooches, representing spiders whose circles of the hody ore of white or red stones.

In continuing, we find a chime machine before which every body is stopping. Built in such manner to be able to play divers airs, it is composed of a certain number of bells which commence to ring a peal, as soon as the hour has struck. It is moved by weight and its mecanism is one of the most interesting.

Close by stop before the glass-case of the clock-making school of Clerkenwell, where are the works of the pupils which show once more the superiority of the professionnal tuition of this school. In front, there are ladies costumes of a great elegancy and a pretty little boy dressed at the scotch fashion.

Some fine furs and glass-cases of hats where one can remark an original bonnet for ladies, (hats for the opera) red, granate, and with a high shape, with a bow in the front side.

Let us pass in the second alley. On the left, one will stop before the glass-case of the Lee Spinning C° of Manchester, where is exhibited an old English castle, in the style of Tudor, compo-

sed with 60,000 bobbins and 80,000 balls of cotton thread.

Then one crosses under a high pavillion with columns, in pastbonds stones, erected by a house of London.

To see the splendid exhibition of original drawings of the illustrated London News. The class of portable arms and shooting articles shows well the important rank kept in this fabrication by the English armourers ; this fabrication employs, only in England, about 20,000 workmen, of whom are more than 2,500 women. The reputation of the English guns is european and incontestable. To cite the Exhibition of Charles Lancaster, which keeps always the first rank.

At the left, one admires a superb vase, in tender past, green and white, representing the earth, receiving from the nature the gifts of the abundance. All a round the globe are seating four figures, symbols of the four seasons.

Above, sixty figures form a procession and represent the occupations of the seasons. The height of this strange piece is of $3^{m}30$; its diameter of 2 metres, not any other piece of this dimension has never been made in soft past.

In continuing, one will see, at the right and left, rich exhibitions of china wares.

In the third alley, on the right, remark the exhibitions of the celebrate Greener, the conqueror at the English competition for prizes.

The whole left side of this alley is occupied by the English colonies. One will see there carpets in furs, collections of insects and birds, and glass-cases where are exhibited fac-simile of gold nuggets, whose biggest is of a value of 6,484 liv.

The New-Zeland occupies the extremity of this part of the alley, and one sees there collections of ores, auriferous quartz, photographies of this large colony. The bottom offers wall-paintings representing scenes of the colonial life.

Denmark

This exhibition is interesting for the furriery, one will admire there splendid leathers and some fine pieces of jewellery.

The danish ceramic is also represented with originality.

Belgium

Belgium is a country in friendly relations with France and the bands which unite it to it are not only platonic, since his general trade is counted by a total of one milliard twelve millions, what makes of it, after England, its most serious client, like France is for it the most worthy consommator. However, when the government invited Belgium to participate officially at the Exhibition, the prince of Chimay, minister of the foreign affairs, answered that as Belgium is a neuter country, ought in all circumstances imitate the attitude of the guarant powers of its neutrality, and these powers having refused their official concours, Belgium ought likewise present a refusal. But at the same time, the prince of Chimay declared him ready to aid with all his strength to the formation of the commitees destined to supply the governmental action, and the count of Oultremont, a sincere friend of France, provoked the meeting of the Belgian syndical chambers who voted six hundred thousand francs subside to the exhibiters and elected as general commissar, M. Carlier, deputy of Mons. The date of 1789 contains nothing which may shock Belgium, issued itself of a revolution, and M. Carlier, coming a little later to plant the Belgian flag on the place granted at the Champ-de-Mars and wherein we enter now, pronounced at this occasion the sympathic following words :

We shall go to Paris in all confidence, we shall not fear anything neither for our persons, nor for our flag, too happy to

associate the Belgian colours to the French colours, which are the rainbow of the Progress.

Belgium occupies, in totality, at the Exhibition, a spot of eight thousand hundred and fifteen metres. The principal section in which we enter, measures 3666.

The cotton industry being one of the most important of this country, occupies a consequent place in the section of the industrial products. So one can remark threads and cotton tissues, unbleached calico and whitened, cottonnets, velvet cotton. Ghent, which is the most important market of the cotton industry of Belgium, counts cotton mills of 120,000, 75,000, 45,000 spindles, Such a number tells us more than a long enumeration.

The fabrication of wool-stuffs is not less important in Belgium. Brussels has acquired a reputation for that of the tartans and shawls; Verviers, Dinant, Tournai manufacture the merinos, the cashmere and other tissues. The class 32 is very remarkable.

In the class 35 accessories of raiment, we shall stop the visitor before the exhibition of M. Gustave Day, which offer a very fine exhibition of linen, shirts, necklaces, collars, ruffles. This manufacturer, whose house is situated at Brussels, at the numbers 65 (*b*) and 65 (*c*) of the Cologne street, knows how to give to all which comes from his house, a stamp of good taste which, joined to the quality of tissue, recommends him to the persons desirous to have for a mean price, elegancy and solidity.

The class 38 (the portable and luxury arms), cannot be otherwise but interesting. Belgium, and Liège especially, being reputed in the whole world for this industry. The manufactory of arms, in the country of Liège, remounts in fact at the end of the XVIth century. But it is only since its independence that Belgium has really given to the industry of arms such a great essor. In not any part they work at such a low price than in

Liège. Nowhere they produce, with an equal perfection, models of so various arms, comprising an illimited variety of types, which by the gradation of their prices, satisfy to all wants, tastes and clients. On this regard, we recommend to the visitors to remark among all, the exhibition of MM. Laport and C° of Liège, who make their speciality of fancy arms, of trade and exportation. The arms wearing the stamp of this house, can be declared without rivalry, what concerns the execution, and however their prices are considerably inferior to those of the armourers of London and Paris, who, besides, the most part manufacture arms at Liège which they sell then at very high prices as products of their own industry, MM. Laport and C° whose manufactory is 18, quay St-Leonard, at Liège, have established at Rio-Janeiro, 88, rue des Ouvriers, and at Delotas Rio-Grande (South) factories whose importance of exportation is considerable.

The class 34 presents magnificent embroideries and tapestries surely worth to be remarked. Fine laces, light guipures, to spider's webs like, fill several exhibitions.

But in this class we shall especially stop the visitor before the exhibition Smits and C°, manufacturers of Alost, who exhibit a variety of tresses and laces, deserving to attire the attention; tresses with laces, tresses cashmere, tresses to cord for tailors, silk laces for stays and in all other kinds. In short a true exhibition of this important speciality. It is besides the house Smits and C°, rewarded with a golden medal at the Great Concours at Brussels in 1888, who imported this industry in Belgium. The extent of the affairs is such, that the house has established agents for the sale of the laces and tresses at Paris, London, Berlin, Hamburg, Constantinople, Bucarest, Milan, Turin, Naples, Barcelone and Madrid.

The Class 60 (coach-making, etc.), on the left in going

likewise under the Entrance, offers interesting specimens of the Belgian coach-making, which was formerly very celebrate. It is known that Napoleon the First let come from Brussels the superb coach of his coronation which is at present at London in the museum Tussaud. In this class, we beg the visitor to grant an instant attention to the exhibition of the iron-works Dejean. If the useful inventions must be rewarded, M. Francis Dejean will be it never enough, for in inventing the iron-works which bear his name he has rendered to all those who employ horses, the most signalized services. Examine with us these iron-works Dejean. They consist in stamped horse-shoes having at their inferior part a groove in which is placed a band in gutta-percha making a prominence on the shoe, which breaks the shocks on the pavement.This shoe, hollow on all its turn, is naturally less heavy than the ordinary horse-shoe and impedes less consequently the allure of the horse.

One can easily see the immense advantage of the horse-shoes Dejean, whose resistance is undoubtedly superior to that of the plain horse-shoe, being given that the rubbings of the iron on the pavement does no more exist, by means of the fixity of the prop. The wear and tear of the shoe is considerably lessened, and a house which formerly spent a summ relatively considerable to buy the horse-shoes, has now but few expenses for the same object, thanks to these marvellous shoes which, like all that represents a real improvement, have rapidly acquired a great reputation, which they can amply justify. With the shoes Dejean,no more slidings to be feared in the ascents and descents. At the time of frozed ice, they replace victoriously the iron shoes for the ice, which costs too much and are very quickly worn out. Thence, the horse, sure of its step, takes confidence and marches with precision. The men of sport commence to understand it, the experience of it is made, and already, at

Paris, a large number of race horses are provided with the iron-shoes Dejean, which avoid the shocks and slidings.

With the ordinary iron shoes with frost-nails, how many dangers and inconveniences? At first the horse, not sure of its legs, feeling it at each moment at the point to slide, takes soon the use of a normal position, which tires in producing the contusions of the heels, the bleims and seims, etc. Ask your veterinary, submit him the shoe Dejean, and you will see what he will say to you. When one is in presence of such a useful invention, the duty obliges us to speak of it, to make it known to the public.

The employement of the Gutta-Percha in the horse-shoe is quite recent. They are the Americans who the first have invented this application. At present, the velocipedes, to speak but of these objects, have their wheel provided with a cushions in gutta-percha, which softens the march, avoids the jolts, to prevent the tear and wear, all that was is not to be wished for the cavalier as much as for the tricycle? M. Francis Dejean has he inspired him of this aim? We ignore it, and we have not to occupy us with it. We insist only to make observe that the invention of the horse-shoes Dejean constitues an enormous improvement, and that it is not astonishing that the public makes them a good reception.

The horse-shoes Dejean, patented in all countries, are employed in Belgium by the greatest part of the officers, and the Chief of the Cabinet of the Ministery of war has himself recommended it. Besides, the most competent among the Belgian veterinaries have propagated its employment, though they have not any benefit by it, but only because this system puts the horse under shelter of all accidents which result by an imperfect horse-shoe. Finally more than a thousand testimonials have been delivered to the inventor and all come from persons eminently competent.

such as the Professors of the farriery, of the veterinary school in Brussels, and those of the cavalry of Saumur, without counting numerous men of the sport, who employ only the horse-shoes Dejean.

The horse-shoe Dejean, constituted in an anonyme society has its social seat in Brussels, 16, rue des Mégissiers.

In the class 40 (toys-trade), some exhibitions deserve the interest.

The visitor will stop certainly before that of a most serious house of Brussels. A la Ménagère, whose shops are 3, Vieux-Marché-aux-Grains in Brussels, and which exhibits large bird-cages remarkable of elegancy and lightness. The bird-cages are the speciality of this house, like the utensils of household in iron furnitures. What more gracious than these cottages in which legions of birds can take their gambols? Of course the lovers must stop there.

In the class 19, of the ceramics, to remark very beautiful products the most part coming from La Louvière. The industry of the tannery is likewise one of the principal of Belgium. A thousand of tanneries occupie there about 35.000 workmen. To remark above all in this class (class 47) the exhibition of M. Van de Putte-Crick, who exhibits tanned and curries leathers for vamps which rivalise, so much at the point of the price as of the quality, with the similar products in England and France. The leathers of vamps are besides the speciality of M. Van de Putte-Crick, whose house is in Brussels, 42, rue Brogniez.

It is on the left hand, in starting from the hall, where are exhibited the products of the exploitation of the Belgian mines (class 41). The importance of the mining industry of this country is a garantee of the particular interest of this class. Thus the anonyme society of the Coal-mines of Sacré-Madame, at Dampremy exhibits there a sery of first materials and of the agglomeration of pitcoals, before which the industrials will certainly stop.

Dutchland.

At the extremity of the Belgian section, in turning on the right we come in the Dutch section, occupying a surface of 940 meters.

Imitating the great powers, Dutchland refused the official invitation of the French government, but it has provoked the nomination of a commission composed of important personages, and the 3d of February 1887, in a meeting presided by M. Westheim, a society of guarantee has been constituted. The most important houses of the kingdom have inscribed them, subsides have been voted, and Dutchland finds it worthily represented at the universal Exhibition. Some exhibitions of jewellery, tapestries, of the royal manufactory, turkey carpets of Deventer, the ceramic of Delft and fine earthen wares, such are the things which one can remark willingly in this hall. The manufactory of arms of Delft presents a gun, a musket of cavalry, several models of swords actually in service.

Austria-Hungaria.

The remembrances of the French Revolution are too bitter for the house of Austria, for that the date could have smiled to the Austrian government. This in fact, answered by a brief refusal to the French invitation, quite in declaring it entirely disposed to solicitate those of its nations who wished to take part at the Exhibition.

It was absolutely correct, but it was on the point to result for Austria a dangerous situation. The Tchèques, the Bohemians, the Slaves of the South saw there an opportunity to plant on each of their private exhibitions the flag of their national group. Fortunately the direction of the Exhibition avoided the shock

in provoking in Paris the creation of an Austro-Hungarian committee under the protection of the count Hoyos.

The section Austria-Hungaria, which occupies not less than 2800 square metres, is placed aside, out of the other foreign sections, enclosed in the French section of the divers industries, and to enter therein in coming from that of Dutchland you must cross the hall which cuts longitudinally the central wing, and where you can sit down a few minutes if you wish it. It is a long rectangular hall, decorated in frontons, in steamers of acorns at the Austrian colours, and the whole is of a severe aspect which suits to the temper of this sympathic nation.

The class 36 is represented there by divers articles of garments, cristals of Bohemia, earthenwares and especially of jewelleries occupy several exhibitions. The pipes are in legions, and offer a great variety of shapes and sculptures. One will certainly stop before the fine carpets, like before the shows reserved to Vienna's articles, moroccos toys shops, book-bindings without forgetting splendid brass-works.

Some shooting-arms, well established, but of a litlle heavy aspect.

The Entrance of Honor.

Austria-Hungaria ends the sery of the foreign sections of this part of the palace. The others are on the other wing and we shall not see them to-day. But shall pass the visitor through the galleries of the French section which occupy nearly entirely the vast extent of the Central palace.

Fourteen galleries, seven on each side of the great dome (central) contain the divers industries of France. In order to embrace the immensity of this section, let us gain again the hall which you have crossed a little before to come to the austrian

section and go along it until we are under the great dome, where we are going to stop an instant.

Since the entrance until the bottom of the palace, is extented the entrance hall of honor, thirty meters wide, and which leads directly to the Palace of the Engines. Before crossing this boiling vein admire this dome, which is simply marvellous.

Twelve large wall pictures decorate it half-arched, representing France receiving all people of the world at the Exhibition. France is in the front of the gate and each pannel figures a nation, in that it is charateristic. A large balcony, at the third part of the height, permits to enjoy the sight of the Champ-de-Mars, which from there is very handsome.

Under this dome are exhibited the products of the manufactures of the State, Gobelins and Sevres. Advance slowly in the Hall, where is concentrated the life of the Exhibition. On each side of you are the galleries where you will enter by and by and each of the gates which give access there by the hall, offers this originality to represent typically the corresponding gallery.

So, the second gate on your right, which opens on the gallery of the enamels, is decorated with gracious enamels. On the sides of the arch, two figures of women, in mosaic, are detached in gold, and at the top an artistic vase is erected. Then, on the corners two enamelled griffons.

A little farther, on your left, is the gate of the Exhibition of the city of Lyon. The arms of the second city of France, a lion holding a sword, surmounted with indent turrets offer them at the front. Farther on, on the same side, the gallery of the arms present a monumental gate, with a treble entrance, a central fronton on which is painted a cavalier, in armour, helm and hautbert caracolating at the treble galop the sword in hand, on a black steed; at the sides of the three entrances, four pedestals

assemble the piled arms. On the aprons, trophees, cartouches, briefly, an assemblage of war.

Just in front, behold the gate of the watch and clock manufactures, not less beautiful. Above the centre is a clock. On each side a large clock. At the top is an hour-glass, surmounted with a smaller clock. The whole represents a kind of beffroy, of a curious effect.

Lower on, you are before the door of the brasses of art, decorated with imitations of brass.

Two low-reliefs represent a roman scene ; still lower, on the left, that of the exploitation of the forests, on each side of which two high pieces of trees are erected, and higher up furs, roes, deers. Finally on your right still, the gate of the Exhibition of the mines, bizarrely constructed in iron, columns formed of dentings in joint iron, iron rolls forming arches. They are the Forges of Pompey, (Meurthe-and-Moselle), which have this singular entrance.

In front, and to finish this description of gates, you have that of the gallery of the artillery adorned with decorative cannons and at the fronton spring out points of obuses.

In this hall where is rolling a humming crowd, like an ant-hill in rumour, private exhibitions are established. We have here, before us, by example that of the Society of metals, interesting exhibition of products of copper, dominated by a kind of canopy in copper, composed of four high columns covered by a dome, surmounted itself by a ball on which glitters a sun.

To remark the maquet of the equestrian statue of Etienne Marcel, which has been lately erected on the quay of the Hotel-de-ville, in the garden joining to this monument.

The French Section (left side)

We say left side, but it is in turning the back to the Tower Eiffel that we take that left. In reality it is on the right for the visitor since he finds him at present at the bottom of the hall, in front of the last gallery, whose cannons forming columns decorate the monumental gate, we pray him to begin by these his visit with us, in order not to lose a precious time in mounting again until the central dome to commence by the first gallery.

We shall proceed by order, class by class, in order to see all in the best conditions.

Class 41. — *Exp'oitation of the mines.* — *Artillery.* — *Blindings.* — All is enormous in this class. — Artillery in all kinds and models, blindings enormous of thickness, chimneys of steamers of all dimensions, and of which some ones are colossal. The edge tool manufactures, the sheet-iron works, the steels are represented in this gallery, which is one of the most curious to visit.

To be remarked several smithed pieces. The steel Bessemer is substituted in part to the iron in these pieces, shafts of machines, manivels, connecting-rods, rods of pistons, the axle-trees straight and cranked of locomotives, are all built in steel Bessemer.

Class 47. — *Hides and leathers.* — Let us go out of this great gallery where is kept the coach-making, which we shall examine by and by, and let us penetrate in the second of the galleries which we have to see.

Here are at first the varnished leathers of all colours, of which the genious of the exhibiters has made rose-windows, very agreeable to the eye.

Then the hides and leathers raw, less agreeable to the smell. Hasten us to quit this class which interests but the specialists.

Class 45. — *Chemistry and pharmaceutic products.* — In going out from the domain of the hongrery and tannery we penetrate in that of the chemistry and apothicarery, as it is said in jesting the art to drug the people.

This exhibition contains the completest collection of pharmaceutic products : salts, varnish, soaps, stearins, oils, essences and minerals, colours, gutta-percha. To remark the shops of the specialists Vicat, Bravais, L. T. Diver, Rigollot et Géraudel.

Class 43. — *Shooting and Fishing.* — And now we are in the class of the products of shooting and fishing. A first salon, contains but furs and feathers employed it may be in overcoats, cloaks, caps, bonnets, or used in carpets and coverings, represent those of shooting.

Another more specially reserved to the naturalists, is adorned with stuffed animals.

Then come the spunges, corals, until wales, representing the products of fishing.

Class 42. — *Exploitations and forestral industries.* — Now, we are among the worked woods : Products of the beach-trees, oak-trees, fir-trees and pine-trees of divers essences.

Then the cork-tree, represented by the pyramids and whole trees, the woods unbarked and the patchwork woods, the wainscoting, wooden shoe-making, the barket-making, the basket-making, cooperage, etc.

To be remarked an enorm trunk of mahogany, high almost 5 metres.

Class 38. — *Portable arms.* — We find us again in the Official Entrance hall. Let us pass in the gallery, whose gate is so splendidly decorated.

Here are exposed the products of the gunsmiths, sword-cutlers, manufacturers of swords, of adornments of the military equipments, and the thousands of utensils indispensable to the hunters.

To be remarked the exhibition Lefaucheux, whose reputation is made.

Class 39. — *Objects of campment.* — We follow and we enter in the class of campment, which is of course not one of the less curious.

The industry of the travelling and campment objects has been during a long time the monopol of the English, the travelling people by excellence. But since the Railways have taken a so prodigious development, the voyages have entered in the taste of other people, and France has not remained behind on this matter.

In this class are assembled all the objects of campment and travelling : tents, portable beds, kitchen utensils, attirails of geologues, naturalists, etc.

Class 31. — *Threads and tissues of flax and hemp.* — And here we are among the linen-cloth, batists, damassees, we are dazzled by the most marvellous collection of linen for the table and toilet which may be seen. At which table of a prince, these table-cloth are they destined ? Which necks of queens this fine guipures will they cover ? Our great Magazines of linen have bought all these fine things and after the Exhibition it will be with them that one can contemplate them and acquire.

Class 46. — *Whitewashing and Dyeing.* — *Printed dresses.* — This class, which occupies but a large room, but occupied here and there by numerous shops, contains very interesting specimens of dyeing of whitening stuffs, printings, printed furnitures, etc.

Class 44. — *Agricultural Products non alimentary.* — This class includes the oils of all kinds, the wax, the wool, the dyeing woods, the hemp, the flax, the resine, the silk in all its states, in grains, cocons, spiddles, one sees there hop plants, thistles and a very curious collection of grains.

Class 30. — *Threads and cotton tissues.* — We go out still to pass in the following gallery, of the cotton tissues : magnificent exhibition, splendid curtains, embroidered, braided in colour like to decorative pans. Some one are true pictures. Rouenneries rich in models, sparkling of colours. Articles of Epinal, Rouen, Remiremont, and of the large manufactures of Roubaix, Amiens, Saint-Dié, Bar-le-Duc, etc.

Class 32. — *Threads and woollen tissues.* — This class contains, for the wool all what can be fancied of the most finished, the prettiest in stuffs for dresses and costumes ; popelines and armours, cashmeers of charming colours, light shawls, amazones, molletons.

Useless to say that it is overfilled by our elegants who admire the exhibitions of Roubaix and Saint-Etienne, and look at the choice already made by the Great Magazins of and which will form the fashion for the next season.

For the carded wool, this class offers the finest collection of stuffs, raiments for men, for the manufacturers the most famous have sent there their products.

One finds represented there : Elbeuf, Louviers, Sedan, Mozamet, Tourcoing, Beauvais for their draperies : Amboise for the travelling coverings ; Châteaudun for its coverings for beds, Orléans for its light shawls. There Vienne, Castres, La Bastide, Lisieux, Vire, Carcassonne, Lodève, for their linen drapery and light articles.

All is interesting therein, and the large houses of confections of Paris have hurried them to make their choice among this exhibition.

Class 53. — *Silk and silk tissues.* — Let us go out in the official hall and enter in the next gallery, whose gate is adorned with the armoiries of Lyon. It is here the exhibition of this second city of France, without rivalry for the fabrication of the silk stuffs.

Lyon produces annually for about 500 millions on which the importations amount to 400 millions. What more marvellous than these tissues, from the Lyon manufactures? A walk in this rich class is an enchantment for the eyes, and if you are in a hurry, visitor, beware you well to let enter therein your lady, for certainly she well no more come out of it.

Class 35. — *Hosier's business, merceries, accessories of the raiments.* — After the silk, we find us in the hosier's business.

An Exhibition very various, shawls, stockings, gloves, buttons, showed off with much art; fans among which are true master-pieces. Then sticks, umbrellas, wonders of elegancy, acquired for the most part by the great linen-drapers magazines.

Finally merceries, morning-gowns which would give an envy never to see the ladies but undressed, and petticoats which are true poems, stays, braces, and garters, worthy of a young bride.

Then still shirts, necklaces and neckerchiefs for ladies.

Class 34. — *Laces, tulles.* — Still a new gallery in which we penetrate, among the ladies hair-dresses, and the bright laces. This class has irresistible attractions for the ladies quite not disdaigned by the gentlemen.

In the lace-making, ornaments for churches embroideries, tapestries, applications of the needles ladies-works, dresses of the Court to make lose the head to the wisest young ladies even.

Then the laces, guipures, embroideries on tulle, etc.

Class 36. — *Garments for both sexes.* — It is here the sanctuary of the dresses, there are some therein which would render mad the less prideful women.

Then artificial flowers, which one would gather so much they are well done, flowers and feathers, etc.

At last the raiments for men, livrees, uniforms, hatter-works of all kinds, since the melon until the silk hat, which is a true museum, since the Yokohama of 15 cent. until the Panama of 1500 francs. Finally the shoes for both sexes in which one remarks shoes, which without doubt, have been placed there by forgetfulness, for they would have been better at their place in the pavillion of the navigation, in the part reserved to the small boats.

Class 37. — *Jewellery.* — Going again out, we enter this time in the last gallery, where we find at first the splendid shows of the jewelleries.

At first the jewellery of imitation, the mourning jewellery and fancy jewellery, gold-bottomed, in steel and steel pearls. Then the jewellery in gold, the true pearls, the rubis, the emeralds, the jewels of art. All windows could be cited.

Class 40. — *Toys, iron-toys.* — The toys form an industry almost exclusively parisian.

Thus the class in which we enter effers now especially shops of parisian manufacturers.

Toys, dancing-jacks, guignols, amusements for the children. It is here the true paradise of the children ! With what joy the children are crossing this enchanted gallery. They will remain dazzled before the superb toys, the delicious puppets, which exhibits Mr. Fernand Martin (n° 48) whose manufacture, situated at the number 90 of the boulevard of Menilmontant, puts each year in circulation heaps of toys To remark too the variety of articles of Paris which presents this house.

With admiration the joyful babies will fix their large eyes opened upon the speaking puppets, the mechanic toys, exhi-

bited by Mr J. Steiner. inventor of the famous doll not to be broken as the Parisian uses to say.

In 1878 Mr. Steiner, whose manufacture is rue d'Avron, 60, obtained a silver medal; if the suffrage of the babies can assure him a second one, he will obtain it certainly.

In this interesting class, let us also recommend to the visitor to stop before the instalment of Messrs Noyon frères of Cherbourg, (n° 89) who present articles absolutely out of rivalry, so much by their modest price than by their elegancy and their solidity.

The house Fiachat and Cocher, of Lyon, presents likewise (n° 95) in a vast room and of a decoration full of taste, an exhibition which certainly will attire the attention. The visitor, besides will stop there naturally, the reputation of this lyonnaise house being made since a long time.

To remark too the installation Choumer et Collet, who obtained a silver medal in 1878.

This house, whose manufacture is 74, rue de Turenne, recommends itself among all for the toys, and what it exhibits (n° 40, 41, 42) deserves certainly to be signalized.

We have finished our walk of the side of the divers industries. Here we are again at the entrance of Austria-Hungaria. Let us cross the hall, on the right hand, towards the avenue de la Bourdonnais in order to enter into the gallery of the Coach-making, which goes along the others perpendicularly.

Class 60. — *Coach-making, tricycles, bicycles, leather-works.* — The walls of this class are hanged with products of class 21 (carpets and tapestries), what occasions some damage to the Coach-making, whose very beautiful collection would resort more on a plain bottom.

Splendid Brouhghams ; the two wheeled dogcarts for mail coach of a true elegancy. Hunting breaks, chariots mounted on axles with guttapercha and steel Bessemer. In a word, exhibition which interests the connaissors.

The bicycles occupie the inferior part of the gallery and offer all types possible of tricycles, bicycles, etc.

The leather works present a considerable quantity of harnesses (classic and fancy).

Before leaving these sides, we wish to show to the visitor all what is contained therein. So, we pray him to leave the galleries, to gain the alley which follows, along the avenue de la Bourdonnais, the palace of the divers industries and that of the Fine Arts, and wherein numerous exhibitions are to be visited.

It is at first the instalments under the penthouse, where are placed the important annexes of the Belgian section, and which deserves a quarter of an hour of examination.

Then comes a sery of particular exhibitions which we are going to enumerate.

Pavillion of the Forges of l'Horme. — The first, in directing us to the upper part of the Champ de Mars (on the side of the Tower Eiffel. In this industrial pavillion are exibited the machines and manufactured products of this important establishment.

Pavillion of the Experiences of the Gas. — Comes after a large building were are installed gas pipes and where the experimentation of the motors find place, apparels of heating and lightning of gas, etc. Brief, all that, which goes with the gas, is exhibited in the class 27, which we shall visit later on.

Pavillion of the Diamonds of the Cape. — At the preceeding pavillion is joined this one, whose visit will be the most curious. There will be seen the exploitation of the grounds

of diamonds close to Vaal, on the frontier of the River Orange Cape of Good-Hope) and the work of the diamond. Since twenty years that they have discovered the diamond at the Cape, this exploitation has become the wealth of the country.

Pavillion Solvay et C°. — Pretty pavillion in blue stones of Belgium, of which one will admire the entrance gate and where the house Solvay et C° of Brussels exhibits its products.

Belgian Commissariat. — Another pretty pavillion, likewise in blue stone, with elegant columns.

Close by, is the elegant pavillion of the *Society of Mines of Mariemont.*

Let us always follow, in passing the bend of the palace of the Fine Arts, and where we shall meet the pavillion of the *Exhibition of the ancient embroideries*, of a very artistic retrospective interest, then that of the *Forges of the North of France.*

Pavillion of the Press

Finally the elegant pavillion of the Press which we make remark quite particularly to the visitor. Build with wooden pans by Mr. Vandoyer, it includes at the ground-floor, a reception room, a committee room, a reading-room and correspondence room, and a fourth where are the telephones. At the first floor two private rooms and the Library. Two joining pavillions are the complement of it ; on the right this of the *Posts and Telegraphs* ; on the left an Eating-house reserved to the journalists. The exterior decoration of this pavillion is of a very fine aspect ; the porch is decorated with pans in earthenwares executed by the house G. Mostreux, after the drawings of Mr. Lionel Royer.

To finish this sery of pavillions, here is in continuing our

route, the building of the *Exhibition of the Aquarellistes*, marvellous under all points.

The visitor will be able to finish there agreeably his second day of walk at the universal Exhibition.

THIRD DAY

For our third day of walk, we shall visit the whole Palace of the Liberal Arts, as well as the right side of the Palace of the divers industries (French Section), which will afford several hours, for it is certainly as curious as the other, which we have just now crossed.

But before we engage you to visit the pavillions of the City of Paris, which is on the right and on the left of the garden, and where you will find exhibited all what constitutes the administrations, the institutions and the services of the Great City.

Come back now towards the Tower Eiffel, without leaving the terrace, and direct yourself towards the Palace of the Libera Arts. But before to enter in it, there are three pavillons to see, those of the Republic of Nicaragua, of Lota and of San-Salvador.

PALACE OF THE LIBERAL ARTS

The Palace of the Liberal Arts is composed of two large naves, having each one 87 metres in length on 50 metres of width, joined by a gigantic dome of 32 metres of diameter at the base and 56 metres of height at the top point. A circuit gallery of 15 metres of width, with the ground-floor and first floor complete the edifice. At the first floor, a balcony in prominence on the gallery is above the circuit of the nave.

The surface of the palace is of 33.000 square metres about and essentially occupied by the exhibiters of the group 11, which includes the eleven following classes.

Class 6. — Education of the child. — Elementary tuition. Tuition of the adults.

Class 7. — Organisation and material of the secondary tuition.

Class 8. — Organisation, methods and material of the superior tuition.

Class 9. — Printing and library.

Class 10. — Stationery, bookbinding, material of the arts of painting and drawing.

Class 11. — Usual application of the arts of drawing and plastique.

Class 12. — Proof-sheets and apparatus of photography.

Class 13. — Instruments of music.

Class 14.— Physic and surgery. Compared veterinary physic.

Class 15. — Instruments of precision.

Class 16. — Maps and apparatus of geography and cosmogragraphy-topography.

Exhibition of the Ministry of Interior.

In entering, we are in the professional tuition, which occupies a whole gallery. The professional tuition takes more and more importance in our democratic society, essentially industrial.

The professional schools are numerous in France, and in this gallery are exhibited the works, books, given to the pupils, since those of the national schools of arts and metiers of Châlons, Angers, Aix until the schools of less importance, and wherein the young pupils exercise them at the handling of the tools.

In the class 10, which comes next, is exhibited the paper-making, the book-binding, the material of the arts of painting

and drawing. A special exhibition, but which has not less its interesting side.

Let us follow the lateral galleries, on each side, before to examine the centre, we see, in beginning on the right, the class 16, of geography and cosmography, where one can see all the proceedings employed in the schools of our days to make well comprehend to the pupils the march of the sun and planetes. Behind, always on the same side, is the class 15, of the instruments of precision. All what contain the cabinets of physics, of our colleges is assembled there : apparatus of hydrostatic, optic, machines destined to the experience of gravity and heat, pneumatic machines, etc.

Aside, in going up, is the class 14, of physic and surgery, after having passed a hall, the visitor arrives in the section of the Liberal-Arts, of Netherlands, interesting in all regards, Holland interested much in all what concerns the tuition, one can remark the beautiful specimens of said Dutch papers, on which are printed so rich editions.

Then comes Belgium, with a very important exhibition, which includes almost all classes. Works of the professional tuition and the education of the child, material of the arts and painting, all things in which Belgium has acquired a deserved reputation. The class 13, of the instruments of music, is particularly interesting.

Let us cite in first line the house **BERDEN, of Brussels, Royal manufacture of pianos.** It dates from 1825; its reputation is made, its instruments are too well known by the musical people, thus they have obtained the highest rewards in all international exhibitions.

Auditions will be given during all the duration of the Exhibition on the upright pianos Boudoir whose sonority is really remarkable. Messrs the exportators for the colonies will find a real advantage in treating directly with this house.

In passing the class 14, reserved to the printing products, we stop at the installation of **M. Ch. Claessen,** printer-editor at Liege, branch printing in Paris, rue des Saints-Pères, 30, which is remarkable by its well cared publishings concerning the architecture and the archeology. This house, founded in 1858, has, with a good right, obtained the highest rewards, at the Exhibitions of Paris, Vienna, Philadelphia, Antwerp, Barcelona, Melbourne, Brussels, London, etc. Its installation will attract certainly the attention of all persons occupying them especially with industrial and decorative arts.

After Belgium, comes Switzerland, very important too. The helvetian Confederation is it not in fact at the foreposts of the progress for all what concerns the education and the teaching ? Not in any part is the instruction more developed and at this title the exhibition which it presents deserves to fix the attention of special people.

One remarks, by example, works of children from 5 to 12 years executed in the elementary schools. One would doubt of the authenticity of this infant origin, so much these little works are nicely done.

In the class 13, Switzerland is likewise brilliant. One ignores not in fact that Geneva has the speciality of organs and music boxes, and one can remark these boxes like harmoniphone musics with batteries which are the most curious.

Let us turn on the right, and cross longitudinally the wing of the Palace, to enter into the lateral gallery of the opposite side. We shall find the exhibition of the Ministry of Interior concerning the prisons, the penitentiaries, etc. Then continuing always we shall find farther on the following of this gallery, where is repeated the class 16, of geography and cosmography.

And now, we have seen the ground-floor, let us arrive at the

part the most important of the Liberal Arts, and which keeps the whole centre of the Palace, we wish to speak of

The Retrospective Exhibition of the Work.

The retrospective History of the Work and Sciences is perhaps the part of the Exhibition which makes the most honour to the inspirators of this great industrial manifestation. The preceeding exhibitions had made only a part of it very moderate at the economical questions, social or simply scientific. That of 1889 has not forgotten is was not only a general exhibition of works of man, but also the anniversary of an epoch of regeneration.

The pavillion of the retrospective History of the Work and Sciences presents an originality quite particular in its whole, its construction and ornamentation. The architect, Mr. Paul Sédille, chief of the service of installations, charged with the difficilt task to erect this construction at the interior of the Palace of the Liberal Arts, has put the different parties of it in harmony with the general forms of the enveloping construction.

From all parts of the dome of the Palace, under the nave, elegant porties circumscribe two square yards at the open air, whilst under the dome these porties enrol them to form a kind of rotonde, reserving at his interior a circular yard which take the shape of the cupola. At the first floor a platform surrounded with balustrades exists on the whole part of the porties, making so communicate the two wings to the central part. This platform, which is on the same plan with the balconies of the Palace, is connected there by four foot-bridges. All the construction is in wood of fir-trees. Its decoration is of a simple style and absolutely original. On a green bottom, whose tonality is harmonious by black and white rehauts, bronze and gold, detach

them of the decorative massives of a delicate drawing, borrowed from the ornamental flore.

On all the circumference of the portics, a large frieze of inscription remembers, under the form of concised phrases, the dates of the great inventions, the names of the celebrate inventors or the initiators of the most remarkable discoverings.

On the fronts of the entrance pavillions, decorative pans, painted by M. Ch. Toché, represent types of different races, historical and allegorical scenes, having connection with the inventions which have the most powerfully contributed to the improvements of the sciences, letters and arts, across the ages, or finally reproductions of works and constructions the keenest of which the humanity is honoured.

Cartouches in staff of various shapes, hanged by little cords against the fermettes of the portics, lion heads, garlands in leaves, masts adorned with flowers, complete the decoration of the whole, with which comes in harmony the decoration of detail which we shall see in every section.

Retrospectie exhibition of the sciences. — The retrospective history includes the four following divisions:

1° Anthropologic and etnographic sciences ;

2° Liberal Arts ;

3° Arts and professions ;

4° Means of transport.

Its organisation was the work of a Committee having as president M. Jules Simon, and as vice-president MM. Jurien de la Gravière and de Quatrefages.

We enter at first in the retrospective history of the anthropological sciences. On each side of the entrance are two decorative pans ; on the right a woman of the first epochs of the humanity, dressed of a hide and carrying a child. Under it is the inscription : *Epoque magdalenienne.* On the left, a man,

holding an axe of stone, with this inscription : *Age de pierre* (age of stone). At the front of the entrance the words : Anthropologie, anatomie, physiologie, ethnographie historique. Then the names of the learned men who created these sciences: Buffon, Lamarck, Cuvier, Geoffroy-Saint-Hilaire, Broca, Blumenbach, De Baer, Camper, Retzius, Darwin.

The anthropology and etnography are presented under a more curious than scientific aspect, in order not to frighten the visitor little in acquaintance with these questions. Rocks, truncs of trees, figures and scarecrow, arms and prehistorical objects show to our eyes the history of man, which the modern science commences hardly to unveil.

The second section of the liberal arts, gives somewhat the panorama of the immense route which had to cross the liberal arts to arrive to the prosperity of our days. From 1789 to 1889, what a distance crossed! It is almost dreadful. The teaching, the printing, the instruments of precision, are exposed there in their successive transformations. The elegant form and the quality of the matter gave formerly to the more modest articles of work an artistic style which one will certainly admire. In our days the industrial progress makes a little too much, forgets the art, but the society finds there its benefit.

After you will arrive at the pavillion of the interior circle. under the dome, of which you will remark the brilliant ornamentation, figure the twelve signs of the Zodiac.

This pavillion contains the Retrospective exhibition of the theatres, eminently curious and for which they have reproduced all the documents, costumes, objects and sights which possess the collectioners or the museums. Under the dome, in the centre of the pavillion, floats an inflated balloon at the natural air. But this belongs to the section of the aerostation which we shall see at the first floor.

Retrospective exhibition of the Work. — Finally we arrive at the History of work, which is divided in two sections : Means of transports and Arts and Professions.

The first section where we are entering, that of the means of transport, is evidently reduced; for a complete exhibition of the means of transport, it would be necessary to have the whole palace. Inscriptions run in frieze : «The publics Works, organised by Sully, Richelieu, Colbert. — Application of the helix to the navigation of vapor. — Invention of the tubular boiler by Marc Seguin, » etc. — And the numerous essays of the modern inventions are showed you, you assist at the commencementofall great and marvellous machines upon which the use has tired us, which permit us at present to cross in so a little time so enormous distances. Then the signals of the Railways, which never cease to be transformed, for the greatest benefit and the security of the travellers. In short, an exhibition which one cannot cite but briefly but which deserves to be considered in all its details.

Then comes the section of Arts and professions, where we see how was executed the power-loom, which has immortalised the name of Jacquart, and that of the spin-machine of the flax, which must engrave the name of Philippe, of Girard in the memory of men. One follows there the transformations of the steel until that of Bessemer, whose discovering impressed a new impulse to the industry. Then the invention of the piano, the discovering of the photography by Niepce and its perfectionement by Daguerre, etc. In a word a true retrospective museum which establishes and shows the continuity of the progress since 1789.

Let us go up at the first floor. On each side a rectiline staircase leads us there.

The whole of the gallery in which we arrive, forms the bottom of the Palais (in turning the back to the Seine), is occu-

pied by the foreign sections, which have there their Liberal Sections. At the left, the United-States, which have there a whole sery of pianos. In the centre, still Switzerland likewise with music. It is known that the Helvetian Confederation is renowned for the organs and the music boxes, Geneva above all has this speciality. To remark a great number of boxes, which play so well skipping and rustic airs, and harmoniphones with batteries which are very noisy; at the bottom (always on this extremity gallery), England offers a very complete and curious exhibition, where are likewise pianos, in nut wood like they are done there. Several are splendid. Finally, in front of the centre, where is Switzerland, the section 13, of the music instruments, is represented by beautiful organs, worthy to figurate in a cathedral, and which play at certain moments of the day, under the impulsion of true artists. Turning on the left, after England, whose extension is still on a part of the longitudinal gallery, we find Spain, with a very complete exhibition, then we arrive at the class 6 of the Elementary tuition, which interesses all those who have young children. Plans of schools, methods of tuition, writing models, books destined for the youth occupy this part, to which succeeds the class 7, of the secondary tuition, where are fine maps, herbals material and very demonstrative representations of the geometry, etc. Then finally comes the class 8, of the superior tuition, where are all the methods and all proceedings employed in the superior French schools, and whose extent goes till the extremity of the gallery.

The second transversal gallery belongs to the class 10, of the paper manufacturing and bookbinding. As the bookbinding, it is a true artistic expansion of all the richess to which has accustomed us the modern bibliophily. Those who like to cover splendidly their books will find there what to admire and to choose.

The second longitudinal gallery opens on the class 9, of the library and printing. As for the library, all French editors have kept in honour to figure there, and we must confess that one cannot imagine more various and richer showing-rooms. To remark principally the window of the Library Charpentier, which shows all the works of this celebrated house, and which has assembled the most renowned french writers of this epoch : among others Zola, Daudet, Goncourt. The printing, which comes after, shows that there still the French have no other rivals than the English. The beauty of the character, the fineness of the printing, the originality of the conceptions, are allied in the French printing, and this exhibition, which gives a very complete sight of the unheard proceedings which they employ in our days, can but interest the connaissors, which unhappily, are not numerous, for the crowd goes in preference at the class 11, which is after, and which belongs to the drawing and plastic, and especially to the class 12, of the photography, where portraits, sights, proofs, plaques au gelatino-bromure, clichés, instantly and other apparatus, occupie the showing-rooms, useless to make remark that all the photographs of renown figure there with their special proceedings, photographies at the charcoals, enlarging, proofs obtained by the electric light or magnesia, and even curious essays of photography in colour, the non resolved problem until this day.

At the continuation of this class, Portugal has a very small room which is not in want of interest.

Four foot-bridges, two on each side, permit to come to the galleries of the centre. The retrospective exhibition is repeated there, and in the centre, above the exhibition of the theatres planes the balloon of which we have spoken, whilst around the circular pavillion are all the rigging which constitutes the exhibition of aerostation

Let us descend again and leave the palace of the Liberal arts to enter in the gallery Desaix, of thirty metres of width, and which is occupied for the class 13 by the musical instruments. There are but pianos, organs, orchestrions, a dreadful cacophony which enchants the children, but would make desperately bark the dogs if one had not the bad grace to interdict them the entrance of the Exhibition. In the pianos, there are really true artistic pieces, and the art, put aside, the houses Pleyel, Erard and some others well known, enchant the ears by the suavity of harmony of the instruments which they exhibit.

Unfortunately all this harmony is lost in the enormous noise produced by so many melodious machines or not. The brass instruments burst, the organs roar, the pianos mourn, and the violines mew, without counting the orchestrions, which commence to acclimate them in France, which is not a recommendation, and of which some ones are monuments.

Concerts are given by some houses on regular hours, and it is then agreeable to cross the gallery Desaix

The two extremities of this gallery are occupied by two annexes of the foreign sections : on the right Russia, on the left Italy.

Foreign industrial section (*right side*)

Now we are going to pass through all foreign sections which are of this side of the divers industries. There are : Spain, Portugal, Romania, Norway, Italy, Switzerland, the United-States, Russia, the Argentine Republic, the Republic of Saint-Marin, Greece, Servia, Japan, Siam and Persia. Let us commence by Spain, which is before us a little on the right.

Spain

The Spanish Government having refused to participate officially at the universal Exhibition, the Cortès voted a summ of 500,000 pesetas to assist the commercial chambers to assure to the industrials the means to figure honorably there.

The place occupied by Spain is of 1250 metres, included therein the Liberal Arts. The decoration of this section is entirely taste. Tapestries and cartouches of lively colours adorn the walls : one feels one's self on the Spanish land. The showing rooms offer a most enchanting sight. It is at first the class 28, of perfumery, with rich glasses inclosing bottles of fine essences. The class 17 (of the furnitures) is represented by furniture objects sculpted, worked very curiously. Remarkable too the class 35, with several rooms where are exhibited the so fine muslins, the splendid laces of which the Spanish industry has the speciality.

To remark too the arms and jewelry.

Portugal

After Spain, Portugal. This country has but a modest part in the French transactions. France sends there 29 millions of goods, and it receives 78 millions. It has followed the example of Spain, and believed not to owe receive favorably the French invitation. But thanks to the private committees and the French commercial chamber, Portugal occupies at the Champ-de-Mars a place equal to that in 1878.

To remark in this section the class of the tissues, that of the ceramic, represented by the earthen-vessels of a great curiosity. Large show-rooms of perfumery, excel there in soaps.

The class 42 of the exploitation of the forests, offers a rare collection of wood essences.

Romania

After having passed the little entrance hall which follow Portugal, we find us in front of the entrance of the Romanian section, which is very interesting. On every side of the entrance we remark two handsome windows where are exhibited magnificent romanian ladies dresses. In the middle of the section is a superb exhibition of furs. To cite yet very handsome leathers and tissues.

Luxemburg

In continuing, we are in the Luxemburg, small section of 320 metres only, but which is far not to offer any interest. One will remark among other earthen-wares of a very fine work.

Norway

Sweden has no section, and is represented at the Exhibition by the Cottage which we have already visited on the left of the Tower Eiffel. The effort was too great. This little country did not wish to tempt it. In revenge, Norway is splendid. Besides this section, in which we enter, it has a pavillion close by the preceeding and a second one on the esplanad of the Invalids.

A very interesting section. Several rooms represent cottages of Norway, and the shows are made with the best taste. To note specimens of furnished inhabitations and disposed like those of the country; fine terra-cotta of Christiania, rich furs of Brandt. The class of the exploitation of the forests is represented by the products of the manufactures of wooden pasteboards and wooden pasts, exhibited in sculpted wooden constructions which have no other imperfection but this one to be a little massive.

Finally the visitor will remark the exhibition of the nail-manufactories of Christiania, whose sign-board is a statuary

group representing a black-smith in the point to shoe a horse (bronze imitation).

United States

The United-States occupy at the Exhibition of Paris a total place of five thousand metres. The commercial connections between them and France are large, whilst this one sends for six hundred sixty-five millions of products, and receives from it six hundred thirty-five, what constitutes a total number of business of one milliard three hundred millions.

Thus the United-States ought to be represented well at this great Exhibition, it is to which the Exhibiters have made the greatest efforts like the Committee of the Section, whose president is the General Franklin.

The Section of the United-States occupies by it alone as much room as Norway, Luxemburg, Servia, Portugal and Spain together. It is a long gallery, of a simple decoration. In entering, one remarks at the left the Graphophone Summer Tainter which assembles always a crowd of curious people. Then, on each side, exhibitions of writing-machines. The caligraph (the Worded type Writer C°, the Hammond type Writing.

Farther on, the Exhibition Allen and Ginter, the cigarets Richmond Gem where a cannon in cigarets, a map in tobacco, etc., stop the curiosity.

Then the coach-building, magnifiant carriages of Healy and C°.

To remark, in continuing, at the left, the curious petrified woods imitating the marble, und the mosaïc (Arizona-Petrified Wood Drake Company.

In front, one can remark fine arms among others those of the Winchester-Repeating arms Company (New-Haven).

In continuing, one crosses a passage which cuts in two the Section, and at the four corners of which are splendid exhibitions

of jewels and cristal Meriden Britanniac, David Tollamore and C°, Gorham and C°, Triffany and C°.

Let us cite finally : a glass-case where are superb sticks with golden pannels, several glass-cases of perfumery, C. A. Mann and C°, Colgate and C°, Lundboys of New-York, a curious exhibition of lamps of the Hochester Lamp Company (New-York), and in front automatical arm-chairs of a very ingenuous and new system.

In the entrance hall which is the continuation,are, at the left of the entrance, an enormous and admirable meerschaum pipe ; representing an oxhead, a the right, a window with pipes representing the 22 presidents of the United-States, since Washington until Harrisson. In the centre of the Entrance hall, is a Venus of Millo of the weight of 900 kilogrammes moulded in chocolate in the manufacture of Henry Maillard of New-York. One may remark that greedy visitors or those who doubted that it is true chocolate, have scratched the pedestal of this extraordinary statue.

Italy

We find us again in the gallery Desaix, and turning on the right, we enter into full Italy.

The Italian government would have had bad grace to invoke in favour of the official abstention the excuse of the date of 1789. So Mr. Crispi, refusing the participation of the government, spoke in a disturned way : not any political reason has guided us, said he ; we determined only so by economical reasons, the necessary expense for an official representation is still higher than in 1878, and the chamber insists constantly on the economies to realise by the government ; besides, numbers of nations do not participate officially at the manifestation. Nevertheless we

shall appear in a good rank, we hope it, for we shall grant all possible facilities to the industrials and artists who should like to participate in it.

One could have put this question, if to exhibit the products of a nation to an Exhibition made by a neighbouring country, it was very logical to choose the moment even in which this came to take the initiative to shut its frontiers. But, in spite of the known facts, Rome, Florence, Turin, Milan, etc., have constituted initiative committees and voted subsides: the chambers of commerce have appointed delegates, and for to constate but the definitive result, one saw, the 8th of october 1887, Mr. Villa, president of the initiative committee, accompanied by the prince Sciarro, Messrs Branca and Luzzati, visit at the Champ-de-Mars the emplacement whose concession they have asked for and to plant there the italian flag in front of the French, at the cries : Long life to France and Italy !

The Italian Section is certainly of the finest.

Let us cite at random the class 37, of jewellery, represented by curious shows of jewels in mosaïc and glasses of Venice, and Florence. The class 20 enamels and mosaïcs, offers mosaïcs and roman glasses of Galland, very curious.

Let us cite still the porcelan of the manufactory Ginori, Venetian cristal manufactories of Salviati, vases of Candiani whose past in glass contains the gold and silver of which it seems incrusted. Finally superb furnitures incrusted with industrial speciality of Milan.

Switzerland

After Italy, the Swiss confederation, which is announced by a typic entrance, in the shape of a cottage. Switzerland, which has preceeded France in the way of Liberty, has not hesitated to accept the official participation. All the countries have voted sub-

sidies, and this so busy and quiet nation, occupies at the Exhibition a total space of four thousand five hundred metres.

Switzerland comes in the fourth place of the general relations with France This last sends it for 287 millions of goods and receives of it 348 millions.

All would be to cite in this section.

Let us specially remark : class 77. Very interesting exhibition of jewellery. This industry is above all of Geneva. Rich windows of jewels, admirable sets of diamonds, corals, etc , imitations of precious stones which would deceive the best connaissors. The blue stone of the Alps, which is only worked there, are showed there in collars and bracelets.

In the class 27 (heating and lighting) beautiful stores in earthenwares (porcelan),kind majolique and which are true masterpieces.

But the principal saloon of this section is that of the class 26 of the watch and clock-making. The swiss industry by excellence is and will always be the watchmaking, as well as the concurrence of America may be disastrous. Switzerland counts several watchmaking schools ; at Bienne, La Chaux-de-Fonds, Fleurier, Geneva, etc. These schools exhibit detached pieces, little special tools made by the scholars. To remark the rich chronometers for navy and post, with an indication of the march. In the class 34 (laces, tulles, etc.) ; we remark above all the embroideries,muslins, blends,curtains and screams which wear the stamps of the countries of St.-Gall and Appenzell.

A small annex of the section is to be found under the Entrance hall, where we are again. It is ornamented with alpestrian pictures of very original effect.

Russia

We are at the entrance of the russian section,which is exten-

ded at the side of the Entrance hall, making pendant to the Austrian section which we have seen in the other wing of the Palace of the divers industries.

The Russian government, no more than the other preceeding States, has consented to send a general official commissaire, and the Czar would have pronounced himself for the abstention, in giving for objection the date of the convocation of the Etats-Généraux, date, which effectively, represents for Russia but that of the political progress which he ambitions not for his own States.

But in Russia like everywhere else, they have separated the political act of the celebration of the centenary, from the economical act, that is to say of the opening of an Exhibition destined to pass in review the realised progresses since a century ; and our diplomatical representants like our consuls having actively employed them to assist them, private committees were formed.

The *journal of St. Petersburg,* organ of the ministry of the foreign affairs, publishes regularly an advise to the Russian exhibiters of the committee established by the authorisation of the Ministry of the Interior to organise the participation of the industry ; and the Russian commerce at the universal Exhibition. The participation of Russia, as much private, has then been openly assisted by the Ministry.

The number of business of France with Russia is not very considerable. This one sends annually 185 millions only to the French commerce.

The Russian section measures nineteen hundred metres. In all regards a very beautiful exhibition.

Let us cite the beautiful bronzes of the Caucase, original ceramics of tone and form, Russian leathers with an agreeable smell. But it is the class of peltry, which is the richest without contestation. One may remark there furs and overcoats of 10,000

francs, simple furred collars which value 4,000 francs, and a whole sery of national costumes, of which some ones are splendidly adorned, representing true richesses.

A corner reserved to the coach-making represents charming sledges and of these special kinds of carriages belonging to Russia and which they call egoïsts because they can serve only for one person at once.

French Section (*right side*)

Before finishing our visit to the foreign sections, let us avail ourselves of our present situation to visit the right side of the Palace of divers Industries (french section) which counts seven galleries, even as the opposite side. Let us proceed regularly.

Class 24. — *Jewellery.* — The first class where we are now is that of the Jewellery, rich in all, and admirably ornamented.

The jewellery is one of the practical wonders of industrial Parisian art. The value of the metal comes but at the second order.

In this exhibition which includes a quantity of precious objects and surtouts incomparable for table, all is in the work, and surely we must agree that the moder nciseling of the artists do not make a bad figure after Benvenuto Cellini and his emules. Magnificent shows of cristallery and ciseled services.

Class 20. — *Mosaïc.* — After the jewellery, we pass in the dominion of the earthenwares and biscuits. The earthenwares of shelves offer astonishing pieces.

Then the ceramic pavements, enamellings, paintings of earthenwares, without forgetting superb chimeneys which are true master-pieces.

All the artistic illustrations were desirous to be represented.

So we must admire all without to make a choice. Little statues, bas-reliefs, and rustic pieces. large vases kind of Bernard Pallissy, a marvellous white service in earthenwares of Limoges, a splendid surtout of blue earthenware ; enamels old style of Limoges, on earthenware and china ; great imitation vases of old china, and others with handles and the feet in brass ; the collection of earthenware from the manufacture of Gien, and finally the splendid exhibition of the great deposit of the rue Drouot, a recapitulation of the splendours of this class. There is briefly what we have to point out.

A part of the second gallery, in which we enter in leaving on our right Russia, belongs still to the class 20, but the class 19 comes at first (cristals, glasses and church-windows) offering very curious things, like bottles of 15 liters, glasses of 460 liters, thermometer pipes of 2 m. 50 of height, on 90 centimeters of diameter. Superb looking-glasses on all sides, without speaking of those of Saint-Gobain whose dimensions are enormous. To cite two very large looking-glasses, the one unpolished, the other polished, and which measure not less than 8 m. 20 of height on 4 m. 75 of width.

Incomparable cristals, lustres, gigantic vases, make of this class a true wonder.

The class 20 continues then till the extremity.

Class 17. — Furnitures. — The third gallery is entirely consecrated to the furnitures, libraries, high credences, billiards, it is a true museum of furnitures.

We ought to enumerate all to be impartial.

In all regards, the exhibition of furnitures of the *Grands Magasins du Bon Marché* is interesting.

In visiting the corner of the gallery, at the n° 126 of this class, the renowned magazins offer to the attention of the visitor a coquette installation, a small drawing-room where are exhi-

bited the prettiest models of a parisian furniture. Is it necessary to say that this incomparable house defies any other by the modicity of its prices? Truly, all these marvellous things are at the reach of the less profligate purses. Canapés, sofas, little furnitures of art, the cheapness and the good taste are there united, and not anybody will cross this gallery without stopping there some instants.

At the four corners of the middle of this class, which cuts the gallery, in passing, it seems besides that the grand magazins of Paris kept in honor to unite them.

Let us enumerate the Exhibition of the Patronage of the children of the cabinets-makers.

Class 18. — Tapestry and Decorator 's works. — The fourth gallery is at least, as interesting. The parisian industry is without concurrent, in the upholsterer works, and never the decoration was so cultivated as in our days, even in the most splendid time of the last century. All large houses of Paris are represented here.

Class 21. — Carpets and tapestries. — The tapestries gallery reserved to the carpets could but to be richly adorned. So, there are stuffs, like you are dreaming them often, but like scarcely you can find such.

The tissues of the furnitures offer a unheard variety. The oil-cloth, the linoleum and the goffered leathers are presented under all their transformations.

Class 26. — Clock and watch-making. — Here we are at an entrance, so excentrically decorated in beffreys, of the gallery of the watches and clocks. How many movements in this class! They are more in a hurry there than elsewhere, as if one would fear to come too late.

There are but regulators, alarmers, watches and chronometers, all is curious there and worthy of attention. To notice: on the

left, in entering, the exhibition in which are exhibited the works of the watch-making school of Besançon; like the splendid collective exhibition of the same town.

But let us go quickly out of this class, for we see here too well how the time passes quickly.

Class 29. — Morocco leather. Here we are at the morocco 's articles, toys, brushes, sheaths, etc.

The morocco articles are still one of the parisian industries which give only products of a very fine taste. Thus how many pretty things among these brittle things ! How many splendid work-boxes, how many splendid book-bindings, how many little brittle things.

For him who likes to give nice presents, there is only the difficulty of choosing.

Class 28 — Perfumery. — The perfumery is dependent and is announced by delicious effluvias. There is on the show all the protector powder's of the skin, all pommades, all lotions, all known and unknown cosmestics. The ornamentation of this hall is agreeable. One would believe one 's self in a vast saloon of a copurchic hair-dresser of the boulevard des Italiens.

Zim, Violet and all the perfumers at fashion have there their exhibitions which charm the eyes in balming you the smell.

Class 22. — Painted papers. Still an industry quite parisian, that which is represented here. How many pretty things one makes, in our days, with these painted papers who would seem devoted to the banality. There are very fresh tapestries, very new ones and in harmony of colours and drawings with these new stuffs of furniture which are so researched since several years.

Class 25. — Bronze works. Let us pass in the next gallery, of the bronze of art, castings of art and metals, which incloses all the place of the gallery.

It is there surely one of the most interesting classes and the richest of the Exhibition, at the double point of the art and stuff. It is a true museum of small statues, lustres, torchères, suspensions, clocks, garnitures of chimneys, supports, divers objects in iron, in copper, in tin, in lead and galvanoplasty, with what to adorn two hundred palaces.

How many charming objects sollicitate the regards and excite your admiration! Every thing ought to be noted.

Class 41. — Exploitation of the mines. — Finally, we arrive to the seventh gallery, which decorates such an excentric entrance in which the iron and the melting efforce them to take form of art. Herr continues the class of the exploitation of the mines, which we have already seen in the other part of the palace and in the corresponding to this one, but instead of artillery and chimneys of steamers, we remark superb constructions in copper, tin and nickel, platine and silver, like the products of meltings and flattening-mills.

Finally exhibitions of very various iron-works.

Class 27. — Appareils of heating and lightning. — The remainders of the gallery is occupied by the heating-apparatus and the different systems of lightning known and unknown; lightning with the oil, gas, little motors, heating with the steam, water, gas; calorifères, moving-stoves, movable or not, monumental chimneys, etc. How many lustres! How many lamps, new and ingenious systems? It is splendid, but dazzling.

At the class 27 is joined an annex, on the other side of the palace, towards the avenue de La Bourdonnais, where are experimented the gas apparatus.

Greece

Let us go out again in the entrance hall, and enter into the perystil in passing the Brewery-Eating-house of Switzerland,

Paris and the establishment Heineken, then let us cross again the gallery Desaix, until its extremity. When we shall have passed the entrance of Spain, in turning at the left, we enter in the little section of the Republic of San Marin, and then in a gallery which will bring us quite straight to the Greek section.

The Kingdom of Greece has not hesitated an instant to accept the official invitation, and it is a distinguished engineer, Mr. Vlasto, who has been appointed as general commissaire. The Greek section where we go in measures five hundred twenty five metres.

To remark the tissues of silk and cotton and the collection of ores of this country.

Servia

The kingdom of Servia makes the continuation of Portugal. The lately events of which it has been the theatre have not hindered its participation at the universal Exhibition. A national commission, under the presidence of an ancient minister of the public works, M. Goudowitch, has occupied it actively and an active and sympathic man above all, the distinguished agriculturist M. Miloche Hadji-Popovitch, delegated by the Servian Government, made all his efforts that Servia might be worthily represented.

This section, which measures but 400 square metres, is full of curious things. Let us name the exhibition of arms of the technical military establishments of the kingdom, of Kragouyevatse, the tapestries of Pirote, entirely made by hand, and of a very moderate price, handsome national dresses, grains, superb plums, maize, and the rich collection of the minerals of the country : Copper, Coals, Quicksilver, etc. In a corner of the room is hanging a splendid lustre in smithed iron.

Japan

We arrive at Japan. Our walk will redouble of interest, the exotism of this singular country being well made to astonish the friends of wonders.

The empire of Japan is never in contradiction in these circumstances. It is impossible to be more opened to the progress, and to comprehend better its true interests. Its participation is official. Tokio is specially distinguished by the activity employed in regard of this exhibition. The count Hourada (it is known that Japan has assumed its nobiliary titles to ours), minister of agriculture and commerce, the vice-count Tanaka, minister of Japan at Paris, and Mr. Okoski, consul of Japan at Lyon, are members of the commission appointed by the government of Japan, which has taken at its charge the expenses of transport of the objects destined to figure at the exhibition.

The Japanese section is very vast and continues after the entrance hall, until the Persan section. What to say of it ? What to cite ? All is unheard there, superb, unlikely. Yedo has sent silk tissues, admirable vases with flowers, china-vases, burn-perfumers which are true jewels, boxes with perfumes in gold and silver which would enchant the goldsmith, cups, glasses, furnitures, in lakes, in bronze, screams originally painted. Kioto exhibits tea-caddies in silver recovered, enamelled without equals.

Let us cite still libraries in nacre, sweat-meat boxes, umbrellas, baskets in bamboo, artificial flowers, all that marked at the coin of the Japanese genius which is the most strange which exists.

Let us nos forget the articles of campment ; travelling-bags in leather, which they call *hemezigava*, and tools, and puppets, and pantins, particular industry in which the Japanese excel.

Finally the party reserved to the Liberal arts, and which is curious at all regards. It is known that the Japanese, eager of sciences, interest them much in the questions of tuition. The empire possesses not less than 25,000 schools! A pretty number for a country which has only commenced to open it to the progress.

Orient —Persia

We are in the whole Orient, and here is the Persian section. Everywhere are floating the white Pavillions with the red moon. The decoration of this Hall remembers that of the buildings of Teheran, and everywhere on the walls, tapestries with living colours.

We hasten us to penetrate more forward in the Oriental town,and it is why we invite the visitor to go out of the Palace, at the left, towards the avenue Suffren, where he will find him in the centre of Egypt, in a street erected entirely after one of those of the country of Mahomet.

A Street of Cairo

It was famous in Paris much before the opening of the Exhibition, this picturesque street. When one comes out of the Palace of the divers Industries, a little giddy pate and aching of a blustering decoration, the eyes rest them there instantly. Not any art has carried at the same degree of perfection as the arabian art the elegancy and the grace of the lines, it appears that the ideal of the happy life has consisted for it to the indolence in a cool place with exquisit und light shapes around it, it penetrates you with what I don 't know of languishness.

It is without rivalry in what they call of its name the Arabes, in the subtile geometrical combinations. It is properly the

genius of this race, which has never known our veneration for the natures will, this street of Cairo is scrupulously exact.

It is under the direction of Mr. Delort of Cléon, general commissaire, that the works have been undertaken. Mr. de Cléon has a long time dwelled in Egypt. During his long sojourn at the shores of the Nile, he has gathered, at the course of important demolitions which he directed, a considerable quantity of materials : worked wooden-works, doors, moucharabis, which he could wonderfully employ at the erection of this new street of Cairo.

The whole street comprises, on the two sides, 3000 metres of surface. It is the union of several parties of mosquees and of twenty five houses of Cairo, taken amongst the most characteristic, since a very distant epoch until the last century.

The architectural principle has hardly changed across the time. It is always a ground-floor, with a low door, a floor in corbel, whose windows are marked by moucharabis, and a terrace with ridges cut in the sky.

The moucharabis are ingenious wooden frames advancing on the balcony in front of the street which let penetrate in the lodgings but a half light and which permit to the woman to see without being seen.

As for the minaret which has 26 metres and is erected at the extremity, it is the copy, less a floor, of the minaret of Kaïd-Bey, a master-piece of the XV century renowned by the richess of its details. The porcelans, which form inscription above of one of the doors are to be remarked.

In this street which gives you to think that you are sudden errand in some marvellous corner of Orient, are merchants. constituting a whole bazaar, which gives to this Egyptian section the Appellation of Egyptian Bazaar. On the side of the mosquee, is a perfumer selling oriental perfumes ; a doudourmajy of Con-

stantinople who sells moallebi (piled up with milk and almonds); a coffee-house at the bottom of which they scrape the tarbouck, whilst the Arabian musicians made a tremendous noise. Here is still a pastry-cook selling roatloukoum, a merchant whose coppers are sparkling, exhibited in a loggia. All the products of the country where rises the sun are showed, and every one can buy them.

At the side of the club where are coming to read and rest the Egyptians, opens finally the shop front clear sighted and the canteen of the donkey-drivers.

The donkeys of Cairo.

Eh well! donkey drivers! Or rather omnars, dressed with gaudourahs, and who drive donkeys from Egypt, of these little grey white donkeys at the lively allure and eye. They are at the number of hundred, and carry in the whole Exhibition children and ladies. The stables are behind, and above them is extented a vast dormitory where are sleeping the donkey drivers. One could not imagin anything more picturesque.

Morocco.

It is necessary however to leave this so wonderful Orient. Let us go up again on the right, in the direction of the Seine, in order to cross the pavillions which are ranged there, until the extremity of the Palace of the Liberal Arts.

Besides we shall not yet leave the favoured countries of the sun. Here is Morocco, with accompaniement of bazaar and music. It is the same art than this which we have just admired, but decayed in barbary.

The round domes of the mosquees, are directly placed over the

square halls. But we remark nevertheless the ogival arches of the souk, which are very gracious.

This marocan section offers, with the agricultural and alimenatary products of the country : olives, cotton, corn, wool, articles curiously embroidered in leather.

To cite, a pretty collection of arms, for it is known that the Marocans are damaskeeners at the first degree, and that they put their pride to possess splendid arms.

Continue to descend, and you will find on your left always, at first a Russian house, inhabited by some fair merchants of refreshments, than an Eating-house of Romania, where you can taste the cooking of Bucarest.

Chinese Pavillion.

China is not brilliant at the Exhibition.

They believed that it would even not exhibit. Celestial-Empire had refused. But a certain nomber of china merchants have, at the last moment, demanded that one reserved them a place, and the very modest pavillion which you see has been built.

If the pavillion offers nothing of very characteristic, in return the objects which are exhibited there are worthy of a visit. If it were but for to see nearer men of this singular country.

One will remark there the fine furnitures in lake, cleverly incrusted, very rich screens, lanterns very original and very nice mirrors without counting the teas of all kinds, but which are of a very high price.

Indian Pavillon.

Farther ôn, is the Indian Palace, which we shall meet.

Vast and remarkable construction in that it is the exact repro-

duction of an edifice of Old India. You will find there the arabian art, but modified in the middle in which the musulman invasion has transplanted it, all along are running moulded ornementations representing stags and other beasts, and on small bands which are sculpted which mark the floors, elephants and tigers are playing in the middle of rivulets.

This exhibition is an true bazar. What is to be seen there is, on the whole, not very remarkable, in the middle of the palace is a very original indian coffee-house. Let us cite among the exposed objects, the damaskeen arms adorned with precious stones, worked in artby the armourers of Cachemire, Lahore, Singapore, Ceylan, and those less precious made with excellent Indian steel at Mooughyr, Kudura, Viziavagram.

Other Pavillions

In continuing always we meet still the Pavillion of Haïti, less considerable than those of Guatemala, Paraguay, of the Dominican Republic and this very large of Uruguay, where are exhibited, without great originality, the products of the Central and South America.

FOURTH DAY

It is by the visit of an industrial wonder, that we shall begin our fourth day. Till now we have made you penetrate in the Exhibition by the Champ-de-Mars, in order to show you by a logical order all, but to-day, please, enter into the gallery of La Motte-Picquet, in front of the Ecole Militaire, where a gate will give you access in this wonderfull place of which we spoke, and which is but the

Palace of the Machines.

Two things are gigantic, in this Exhibition without precedent : the Tower Eiffel and the Palace of the Engines. We have already presented you one, let us hasten to familiarise you with the other.

This iron Palace and of steam, whose first idea belongs to M. Dutert, one of the laureats of the Great Concours of the Exhibitions, contains a large central nave of 115 metres of width on 430 metres of length and 48 of height, two lateral galleries of 15 metres of width, two vast tribunes and a large entrance hall.

Admired by the engineers and people of this profession, this colossal building astonishes everybody by its audacity and the immensity of its dimensions.

A surface of 50.000 square metres is covered without any intermediary support. There are neither piles, nor columns, nothing else to bear the wood-work, but the posts of the ferms, at the number of eighteen intermediaries and two at each extremity, resting on mere articultated rotules.

The room of the Pas-Perdus at the Station St-Lazare, which isnevertheless a nice piece, is but an entrance hall compared to this immense nave, of such an astonishing lightness.

But let us take it by the details, the only way to make it known. The metallic building of the Palace, made after the plans of MM. Dutert, architect, and Contamin, chief-engineer of the control of the metallic constructions, is composed of twenty fermes of 115 meters of extent, united the one to the others under the roofs, at the number of hundred per bay of joists.

These whole gigantic weighs the enormous weight of seven millions 785.000 kilogrammes.

The glass covering is in dalles of glass of Saint-Gobain. All along the bays joists are painted in relief the armoiries of the

chief-towns of the departments, of the principal towns of the french colonies and foreign capitals. In the middle, the arms of the city of Paris. Then, Marseilles, Lyon, Lille, Bordeaux, Washington, London, St-Petersburg, Vienna, Pekin, Roma, Copenhague, Teheran, Mexico, La Haye, Athenes, Lisbonn, Brussels, Tokio, Buenos-Ayres, Siam, Stockholm, Tanger, Rio de Janeiro, Le Caire, Belgrade, Bucharest, Luxemburg, etc.

The pile towards the avenue of Suffren is decorated, at the centre of the tribune, with glasses representing the battle of Bouvines. The archivault offers the arms of the principal countries participating at the exhibition, the United-States, Great Britain, Belgium, Switzerland, Russia, Mexico, Austria, Italy, Netherlands, Brazil, Norway, the Argentine Republic, Greece, Maroc, Egypt. The glasses rest on an arch full in stuffs, ornamented by a great decorative rinceau accompanied with work tools.

This decorative arcad is shouldered by two remarkable groups, of seven metres of height, the Vapor and the Electricity, executed by MM. Chapu and Barrias.

Deserved by two large staircases, the first floor forms a splendid promenoir, where the visitor enjoys a whole sight ot this palace of machines. The principal entrance hall (interior) corresponds with the Palace of the divers industries, and is likewise curious at many points, covered by a cupola bearing on pendentifs, the ceiling is decorated with glass remembering the principal productions of the agriculture : the flax, the hemp, the corn, the maize. The pendentifs represent the arts, the sciences, the letters, the trade. Finally the bottom of the cupola is ornamented by groups of children holding the attributes of the principal corps of state, and the six windows lightening the entrance hall, are decorated with allegorical figures, representing the jewellery, the cabinet-making, the glass works, the ceramic,

To remark the double staircase, in smithened iron and bronze, a true master-piece of art, adorned with two figures in bronze, executed by MM. Cordonnier and Barthelemy and bearing each one a group of twenty lamps in a state of incandescence, which in the evening, project on this part of the palace fairy lights.

The building of the Palace of machines has cost the sum of seven millions 513,000 francs. And when one thinks that this unique monument in the whorld, so much by its elegance truly artistic than by its keenness of its opening of 115 metres, must disappear in six months, at the end of the Exhibition, one wishes that a solution intercomes permetting to keep it to the public admiration.

The yard of the motor's force

Before to cross this dedale of machines, which whistle, spit the vapour, hum and roar in unisson, you wish without doubt to know which force makes move these thousands of connecting rods and excentriques. It is there, behind the Palace, in front of the Avenue de la Motte-Piquet, that is situated what they call the yard of motor's force. Powerful generators are established there. The total quantity of steam furnished to the exhibiters constructors is of 496,000 kilogrammes per hour, actioning all the motor's machines installed by these exhibiters, and which are in the number of 31, spending a total force of 2000 horses.

Across the Palace of the Machines

Let us begin in entering by the wing which is on the side of the avenue of La Bourbonnais and let us examine at first, in following the central alley and penetrating among the machines, all what is on the right on this alley. We find at first the

Exhibition of England, which has under the Entrance hall, a fine sery of coaches, where we remark the coaches and the harnesses of the house Moreau and C° of London, like an exhibition of tricycles of a house of Birmingham.

The English machines have a pretty large reputation and certainly there are among those exhibited here which deserve the attention, but not any is prominent nor fix the curiosity.

Let us note the bore-machines, with beams of Robinson and Son, of Rochedale, who has likewise, on the Esplanad of the Invalids, a pavillion which we shall notice later on.

Then come the United-States, nearly entirely occupied by the famous Edison, who exhibits there his material and his machines (motors), destined to the production of the electric light. Edison made build a monumental kiosque ornamented with painted linen representing divers electric scenes. So you can see the lamp Edison lighting the palaces of the whole world, and behind, a gothic representation of the commercial development of this lamp in the United-States. A vast barrack-pavillion is besides built behind. To remark a powerful dynamo of a curious construction, This exhibition Edison is one of the attractions of the Palace of the Machines, and what attracts the crowd, is above all the marvellous improved phonograph, which every body like to try.

Belgium comes next, and contains an important place, this little industrial country is always in first line in these great manifestations of work and activity of the nations.

Let us name some of the fine exhibitions of this section :

In front, longing the edge of the passsage, is the paper-manufacture : De Naeyer and C°, superb machine which permits to manufacture paper of more than 2m.50 of width. It is the finest which is here and it constitutes one of the greatest curiosities of the Palace of the Machines. The visitor sees it at work (under his eyes), assists at the manufacturing of the paper which

very few people can flatter them to know. A legion of workmen and workwomen archieve to give to this highly curious exhibition an exceptional character; which explains its great success.

But let us go at the bottom of the section. We shall find there another paper machine, of the paper manufacture Dautreband and Thiry, of Huy, but that one does not function, which diminishes much its interest. Then, a little less at the bottom, we have a very fine turn of the house Fetu, Defixe and C°, of Liege (and class 48) a superb machine of extraction, exhibited by the anonyme society of Marcinelle and Couillet. Not far from there roars an enormous blast engine, of the force of 250 horses, coming from the workshops of Cockerill, which exhibits still, on the right, a large compressor. On the left of this engine, one remarks a reproduction at the scale of a curious lift built at La Louvière for the transport of the ores.

Here is the very important exhibition of the anonyme society of the **Forges, usines and bronze, of Gilly** (M. Aimé Robert, administrator delegué). Excavators, pestle hammers, cranes, locomotives, for manufactures and harbours, engines of flattening-mills, the vast workshops of this society build all kinds of engines, and their speciality is the construction of engines to fabricate the ovoïd cannon-balls, and of those to polish the mirrors, whithout forgetting the articulated joints and the pieces of big forge, what may be their dimensions. very interesting exhibition to be remarked.

In continuing, let us still note (class 55), numerous power-looms, four of them, exhibited by MM. Ve Snoeck, of Ensival, and which works under your eyes. Farther on (class 50) fine apparatus for mills, of which three of the house Goubet, of Louvain. At the bottom, on the left, mechanical kneading trough a house of Brussels.

Finally, in coming back to the centre of the section, is the

exhibition of the society of the Phenix, and on the left of the paper manufacture De Nayer, a splendid spin-machine of M. Celestin Martin, of Verviers.

After Belgium, Switzerland, with an exhibition likewise very important. At first, in front, the exhibition of the swiss society of Winterthur, six spin-engines of Jacob Richter and C°, of Winterthur of which 5 work. Then (class 55) before the preceeding, an embroidery engine, working likewise, and very curious, of the house Wisendanger (canton of St-Gall).

French Section. — It would be too long to name here the thousands of engines; to cite, at random, some exhibitions to remark at first.

In the first place, the exhibition of the alsacian society of the mechanic construction. Belfort, Mulhouse, Graffenstaden, very fine and very considerable (class 53). Then that of the house Grauddemange and Coulanghon, of Paris. At the bottom, on the same side (class 55) those of the society of metallic construction of Anzin and of the Establishments de Quillacq.

But before passing on the other wing, always on the right, under the gallery of 30 metres, which contains the material of things, among others, a sery of wagons exhibited by the State and the Great Cies of the French Railways. Behind, at the bottom, the Swiss society for the construction of locomotives, exhibits a beautifull locomotive, in front of which is a wagon of first class provided with galleries on the circuit, like it is done in Switzerland, and which comes from the workshops of the industrial society of Neuhausen (close by Shaffhouse). On the left and at the bottom an italian engine, built at Turin, and upon which you will read the name with which it is baptised: *Giovanna d'Arco.* In front, the French C° of te material of the Railways present a well built wagon.

Belgium at is the extremity of this gallery, and at the left.

It exhibits wagons which are to remark. The class 61 continues outside, behind the transversal wing of the Palace.

Anonyme Franco-Belgian Society of Cocks and Electric lights Apparatus

60, Rue Veeweyde, Anderlecht-Brussels

ELECTRIC-LIGHT APPARATUS

GAS-LAMPS EZMOS AND VARIOUS GAS-BURNERS

The want of a at the same time powerful and economical light is a problem whose solution did not permit any delay.

This preoccupation has given place to the creation, in the industry of gas, to the intensive lamps.

The lamp **Ezmos** represents in all of these systems the most complete and rational solution of this problem.

This *automoderatrice* lamp possesses a constant equilibrium of alimentation, what may be the conditions.

The quality of the furnished light permits to rivalise with advantage with Electric-light. It realises the strongest power of light which the gas is able to give.

The lamp Ezmos is of a simple and robust construction, and does not demand any special entertaining.

This system after the experience and the compared essays has taken the first place in Belgium, where it produces the complete transformation of the light of the principal public establisments and magazins : the Railway stations, the administrations of the Posts and Telegraphs, the communal houses of the suburbs of Brussels have adopted the system Ezmos.

This system renders the greatest services in the Drawing and Painting Academies. The grands Magasins of the Bourse, at Brussels, the important C° Delhaize, at the hundred Branches, etc., and a quantity of other establisments of the most important

use this lamp which, besides, is carried now at the last degree of perfection.

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Though the use of the intensive lamps is indicated by a considerable number of applications, it experiments nevertheless some difficulties to be generalised; on account of that these systems do not answer to the divided conditions of the light.

The gas furnishes only an economical light when it is in a sufficient quantity.

A small gas-burner burning hardly more than a ordinary burner, but with a more lightening power and adapting it to the existing apparels, this was to be obtained.

This want is now obtained by the burner **Gaso-Multiplex** which burns not more than 125 litres of gas, all in furnishing a light double of that obtained by the papillons.

The solution is new, and quite in the sense of the progressive amelioration of the general conditions of the light.

The burner Gaso-Multiplex lights horizontally and not up and down, like the intensive lamps. The flame of a remarkable fixity and glance, is upright, in the form of a tulip.

This burner finds its application everywhere the round burners or the papillons are in use, it is placed directly on the pipes, flights of stairs, lustres, etc.

The Gaso-Multiplex is she smallest economical burner which one knows. Its construction is of a simplicity such as it dispenses of all care.

The gas being no more warm and arriving from up and down, not any deposit, nor any obstruction could be produced.

Moderate price of the apparatus, Economy of gas 100 p. c.

Let us cross to arrive on the other side, not without stopping at first before this scaffold rolling on rails; for the entertain-

ment and the visit of the metallic platforms, on the left, continuation of the Belgian part of the material of Railways, with a beautiful locomotive of the Grand-Central-Belge, workshops of Louvain.

Here we are on the other side of the vast Palace of the engines, and our walk will continue there. Here (cl. 51), the engines, productions of the gas, the refractory products and the gasretorts. In the first line, the Exhibition of the Company of gas counters.

But we cannot all enumerate. Let us cite : The splendid boilers of the Cooperative General Society of inexplosible boilers, whose siege is at Paris (cl. 52), the Exhibition of Creusot, which offers but one superb engine Corliss (cl. 62); that of the C° of Fives-Lille, with a powerful engine for sugar with a treble effect (cl. 50), which is close by that of the house Brasseur, of Lille.

A little farther on, the General Electric C°, Lecouteux et Garnier, exhibits vertical motors for gas.

In going to the bottom, let us name the coalmines of the North of Pas-de-Calais, which exhibit the mine products of their different mines (cl. 48).

Let us come a little forward to remark (cl. 48) the paper manufactory d'Essonne, less considerable thant that of De Naeyer, but nevertheless very interesting (cl. 48) in front of the section of the United-States.

At the bottom and towards the extremity (in front of the english section), the C° of the mines d'Anzin has a curious exhibition : Great panoplies contain the tools, coverings, equipements of minors, and specimens of dwellings and mine exploitations are exposed.

To be impartial, let us cite in groups the exhibitions which the visitor will find by himself and which are remarkable : Breakage and wires (Fives-Lille, cl. 59); Douane, Jobin et

C° (Paris, cl. 59); Boulet et C° (Paris, cl. 57); Chaligny and C° (Paris, cl. 57); Windsor (Rouen, cl. 52); General Society of Construction of Pantin (cl. 62); French Society of agriculture material (cl.50); Forges de l'Horme (cl.48); Society Cail (Paris, cl. 58).

Outside of the left wing side avenue de la Bourdonnais, are several industrial pavillions which we must also cite : In beginning by the extremity, at the corner of the Palace of the Engines, towards the eating-house Duval : Pavillion Goldenberg ; Pavillion of the Society of the Asphaltes; Pavillion of the Forges of St-Denis (very vast and very interessing); Pavillion de Montchemin-les-Mines (Saône-et-Loire); Pavillion of the Union chaufourniere de France (very vast too and to be visited).

Interior yard of thirty metres

Forming counterpart to the gallery of the Material of the Railways, on the other part of the left wing of the Palace of the engines (side of the Palace of divers industries), is what one calls the interior Yard of thirty metres.

In this yard are the following pavillions: Station of the Society of the transmission of the force by the electricity ; Station of the international syndicat of the electricians; Station of the society Gramme.

FIFTH DAY

For our fifth day, if you like, to pass in review : The Trocadero at first, then the vast galleries of the agriculture, more curious to visit that you seem to believe it.

Let us then begin by the Trocadero, which comprises, besides

of the Palace, a true permanent exhibition, the Pavillions of the Rivers and Forests and Public Boards, the arboriculture, the horticulture, and several other attractions.

Palace of the Trocadero.

The Palace of the Trocadero, which was the wonder and success of the Exhibition of 1878, is the work of the skilful architects Davioud and Bourdais. Built on an eminence and dominating the whole Exhibition, it is as architecture a fortunate mixture of all styles.

The central part comprises the large Hall of the feasts which is composed of two floors to which one has access by two large staircases and sixteen small which take their opening on the central column, the terrace of the second floor named: Terrace of the statues; is surrounded like a girdle by thirty allegorical statues, which complete the whole and the decoration of this monument. On the top appears the statue of the Renommée, by Mercie.

The large hall for the feasts can contain 1500 persons. It is one of the largest which exist; it has 61 m.58 of diameter and its colossal cupola has 5 meters more in diameter than that of Saint-Peter of Rome. It is decorated very simply, in gold on a red bottom.

The galleries of the Trocadero, vast annexes of the central palace, built in the shape of a horse shoe, are divided in three equal parties, by three pavillions surmounted with cupolas.

As for the great cascade placed under the central party of the palace, it is composed of eight basins superposed and disposed in their whole like the great cascade of Saint-Cloud. The last basin, which has 60 meters of width, is decorated at the four corners by four large figures of animals: the Ox, by Caïn.

the Horse, by Bouillard ; the Rhinoceros, by Jacquemart and the Elephant, by Fremiet.

Museums of the Trocadero.

Museum of compared Sculpture, — This museum, organised by Sommerard, occupies the right wing of the Palace. It is open for the public every day, save the Mondays, from 11 to 4.

It presents mouldings in plaster of the most remarkable monuments of the French sculpture of the tenth to the eighteenth century, moulds, after the specimens of the schools of antiquity, of the middle age etc. and collections of photographies. The objects exhibited are accompanied by etikets indicating the age, the origin and the material of the original.

Museum of Ethnography. The museum of Ethnography occupies the rooms of the first floor situated behind the rotond of the hall of the feasts. It is open the Sundays and Thursdays, from 12 to 4 or 5, (Staircase nearly in face of the museum of sculpture. The collections occupie five rooms and include types of divers parts of the world, costumes, utensils, inhabitations, etc. The objects bear likewise etikets.

Pavillion of the Rivers and Forests.

The Pavillion of the Rivers and Forests occupies a surface of 43 meters on 37, and its elevation is of 20 meters. It has cost 110,000 francs and it is the State which has made the expenses. Undertaken by Mr Lecocur, the plans have been made by Mr Leblanc, architect, under the direction of Mr De Gayffier, conservator of the Forests at Melun, who was already charged with the Organisation of the Forest Exhibition in 1867 and 1878.

There were employed for this work 1800 cubic metres of wood entirely taken in the forest of Fontainebleau.

It is also in this forest, at the carrefour of the cross of Toulouse, that was built of all pieces this pavillion.

What is more curious, that in which this construction differs basolutely of these cottages built until this day, it is the exterior decoration which is made exclusively in rustic, that is to say, in wooden pans of the bark peeled off. All is in wood, even the roofs, which are made by thousands of planks of cut out oak.

The great gallery at the bottom, around which is a promenoir, formed by trees and pannels very divers, on hides, is entirely polychrome, thanks to the divers colours which are all very fine.

From far, the columns, with their coverings formed by oaks, beeches, whole maples, not the bark peeled off, resemble to the marble.

By the appareils, the choice of the proportions and the motives of ornamentation, Mr Souc, the skilful constructor, has arrived to a very astonishing and unknown effect.

At certain places, for better to ressort the differences, they placed pannels the one near the other, of sound wood and others attacked by parasit insects. Impossible to push farther on the passion of the natural.

The visitor will find in this pavillion all the products of the French industry, specimens of all kinds of woods and works connected with the rivers and forests. This exhibition can but interest it, France being one of the rare countries which possess so various essences.

Pavillion of the Public works

This pavillion is pendant to that of the Rivers and Forests, on

the other side of the great alley of the Trocadero. It is an elegant construction with two belveders, of the most original effect.

At the ground floor are exhibited plans and models of very curious works.

Arboriculture, Horticulture

The gardens of the Trocadero and a part of those of the Champ de Mars are consecrated to this Exhibition more important than attracting.

Unhappily, it wants to be sought a little everywhere, for it serves directly to the ornamentation of the parcs, and there is not a flower-bed, not a little tree, not even a lawn which makes no part of it. About fitfy green-houses and sheltered wall fruit-trees complete the Exhibition.

The horticulture comprises several classes ; Green-houses and material of horticulture. Flowers and plants of ornament, pot-herbs ; fruits and fruit trees, grains and plants of forestiery essences ; plants of Greenhouses.

The Aquarium

The aquarium of the Trocadero occupies a superficy of 2800 metres. On the ground it forms a labyrinth composed by heaping up of rocks, of the best effect.

It is in these rocks forming basins where are the fishes which one sees at the open air and in the interior lakes.

These troughs of a capacity of 25 metres each, are disposed on concentric ranks of underground galleries, presenting to the visitor mirrors through which he can see the fishes take their gambols.

Each is surmounted by an etiket which bears the name of its inhabitants.

Voyage in the Centre of the earth

By the same gate at which one had access in 1878 at the aquarium, on our left, is opened a dark hole in the massives of flowers: it is the Tower Eiffel upside down. One descends there by the means of a cage representing the benne of a mine pit. The descent in this hell is but illusory, but one feels the sensation of a real descent, by means of light trepidation of the cage, and one makes pass there successively under the eyes of the visitor large pictures to deceive the eye, underground cuts which show the drains of Paris, a gallery of catacombs, an excavation of the old careers of Paris, the sedimentary lays whose stratification will show the geological history of the terrestrial globe, finally a gallery of coal and iron mines, metallic veins, careers of rock salt in full activity of organisation and exploitation.

GALLERIES OF THE AGRICULTURE

It is there all what offers the Trocadero and if one is desiring to visit it with care, a good part of our day will be passed there.

Nevertheless, let us leave these gardens, and come again to the Champ-de-Mars, in passing the foot-bridges thrown over the quay, let us turn on the left after having passed the bridge Iena, and let us go so until the panorama of the Transatlantic C°. There begin the galleries of the agriculture, which we are going to pass through.

These galleries occupy, since the quay d'Orsay until the Esplanad of the Invalids on the counter-alley, a surface of thirty thousand metres; a double sery of halls connects these two points. It is by the first galleries, on the right, that we are going to commence.

Galleries on the right. — French Section

In entering one is in the class 19, among agricultural machines, harrows, seeds, thrash machines etc, then one enters almost immediately in the class 75 (viticulture) of which one will admire the fine ornamentation.

At the joints of the roof are painted green vines laden with grapes, climbing at treillis, and to augment the illusion and charm, artificial grapes are hanging here and there. Nothing more gracious as this gallery in which are exhibited the machines of the viticultors.

The gallery finishes there, and in leaving it one arrives before a building covered with straw, which is an Hungarian Eating-house. (At the left the Palace of the alimentary Products which we will visit by and by.)

One enters in the next gallery, where one finds again the class 19. Fine thrash-machines, sow-machines, chaff-cutters, harrows, etc. In leaving, stop an instant before the enormous beam which you will see between this gallery and the next, and which measures not less than 6 metres of diameter in its largest width. (On the left you have the annex of Spain, which we shall visit.

Foreign Sections

United-States. — The next gallery is that of the United-States. Very important Exhibition. Superb machines, mowing-machines, rack-machines, embellished by painting and ornaments like saloon-machines.

Switzerland comes next (next gallery). Fine ploughs bearing the seals of Bale and of the constructors of Vaud.

Then Romania; little important exhibition but which shows the good will of this country in which the agricultural procedies are hardly introduced.

Denmark. Small room well filled and interesting.

Austria-Hungaria, of which we shall see by and by an annex. To remark 2 trunks of gigantic trees, of the most magnificent wood.

Norway : Pretty cottages as kiosques of shows. One will remark picturesque pyramids of little casks of anchovies, and the exhibition of the Brewery of Christiania, to which are joined curious sights of photographies connecting with the industry of this house.

Comes then Belgium. Very important exhibition, full of interest. In the centre of the section is erected a true monument : a statue of the Renommée, standing on a socle having at the four corners roman warriors and on each front a medal of Caesar, with the famous devise of the great emperor : *Veni, vidi, vici.* It is the house Tinchant, which covers the expenses of this monumental ornament.

GREAT MANUFACTORY OF CIGARS of the **HOUSE TINCHANT FRÈRES, José Tinchant y Gonzales. — Ernest Tinchant**, 11, 13, 15 and 17, rue Breydel at Antwerp, the most important of Belgium as much by the number of workmen which it employs as by the celebrity of which enjoy its products on all the markets where the introduction of the tobacco is permitted.

The cigars-industry, which has for origin **Havanah**, but sixty years ago, hass developed it in all parts of the world. Everywhere, they manufacture the cigars ; but it is, as they say, incontestable, that it is from Havanah that come the best ; which appears quite natural, whilst it is the country which furnishes the best tabacco, the most clever workmen ; it is there that the manufacturers, by their continual relations with the planters, initiate them better to the divers qualities of the tobacco and

learn to appreciate the different grounds of the same district and to distinguish them.

It is also there and only there, that the tobacco, with its propriety to absorb all the emanations which surround it, is impregnated by the perfume of the cedar box which incloses the cigars. This duality of essence produces an arome sui generis which is the distinctive character of a cigar manufactured at Havanah, if it would even be composed by very common tobacco.

The universal reputation of the cigar of Havanah, seems then justified and one ought no to be astonished if the prejudice which does not admit any comparison between a havanah cigar and this one manufactured elsewhere with the same leaves, may be so much sooted in the mind of the smokers.

However, it wants much that all the cigars manufactured at Havanah are good. All the conaissors, are at the contrary, in one accord concerning the decay the more to more accentuated of the tobacco of Havanah and declare that the true puro which has its excellent aroma, unites an agreeable taste and a regular combustion, becomes the more to more rare and dearer.

This decay of the havanah tobacco is explained by the exhausting of the privileged grounds which made the reputation of this so researched leave. Successive harvests have so much impoverished these grounds, that the planter who finds but his benefit in the high price granted to the leaves wide enough to serve as dress to the cigars, does not hesitate to have recours to peruvian manure to fertilise his fields. He obtains the exuberant vegetation, but it is at the expense of the aromatic qualtiy of the leave. That is how the tobaccos of good qualities are rare, and consequently, very dear, whilst the mediocre and common qualities are for two third parts in the gathering of the tobacco in the island of Cuba and are employed at the manufacture for the greatest part in the cigars

of Havanah which fill all the markets of the continent, but chiefly those of London and Hamburg.

The gourmets of cigars would have reason to alarm them of this decay of tabacco without the **brilliant success obtained in 1873** by **José Tinchant y Gonzales**, *one of the chiefs of the house* **Tinchant frères.**

It is he wo for the first time, introduced in one of the Antilles, close by the island of Cuba, the seed of the tobacco of Havanah « **Vuelta Abajo** ».

This essay upon a ground still virginal, led to the discovering of a tobacco of a soft tissue, with an exquisit taste, of a perfect combustion, rare qualities in the cigars of Havanah, and its alliance with the aromatic **Vuelta Abajo** reveals the cigar « **VENI, VIDI, VICI** ».

The tobacco of the plantations of **José Tinchant y Gonzales** are not in the commerce, they are exclusively destined to the **Great Manufactory of Tinchant frères at Antwerp.**

To cite in the distillery: the exhibition of the Antwerp collectivity; two belfreys at campaniles with clocks, ornamented with the arms of Antwerp. Then also that of some members of the United Syndicat (Brewers). A trophy represents a colossal Gambrinus, on a socle with eight pans, with casks and little columns. It is of a very gay aspect.

Close by, it is the window of M. **Charles Wolfs** which attracts you, and you contemplate likely the pretty pots of jellies, marmelads and sirops, which exhibits this clever manufacturer. You can trust in the delicateness of these products for its conserves are of guaranteed fruits, these jellies are absolutely pure. The jury of the Great International Concours of Brussels in 1888 has judged that, whilst it has recompensed with a silver medal

M. **Charles Wolfs**, whose house is 36, rue de l'Etuve, at Brussels.

Admire this shop of sweets and chocolate! It is the house **Meyers Courtois et Cie** which exhibits it at the temptation of the visitors. Is it not cruel to make us endure the supplice of Tantale! The house **Meyers Courtois et Cie** whose address is rue Molenbeek 31 at Laeken-lez-Brussels, deserves a renown among te gourmets of sweets, his chocolate and his conserves rivalise with the best similar products of the pastry-cooks of Paris.

England : very little gallery, which leads to a foot-bridge thrown over the Boulevard of la Tour Maubray, bridge in wood and iron permitting to pass from one gallery to the other without leaving the Exhibition.

Let us cross it and we shall come again in the english section, where we remark biscuits-baking very ingenious. The biscuits are made before the public, which can give him an account of the excellence of proceedings of fabrication.

Finally we arrive on the Esplanad of the Invalids, and we invite the visitor to follow, along the barriers behind the constructions which cover the Esplanad, the annex of the galleries of agriculture, which crosses it from one end to another and offers small and large agricultural machines, hen-houses, etc.

Galleries on the left

At the left, because we take them seen on the side of the Champ-de-Mars ; but from here it is on the right that we had to say ; let us penetrate in these second galleries, parallel to the first. Here are at first :

England, with beautiful agricultural engines, of a great luxe of ornamention, like those of the United-States. Then after having crossed the foot-bridge, and remarked, on the left a Belgian pastry cook's business, which is in the front of the section of the same country, we enter in the

Russia, interesting, but little original, and which brings us very little new. Romania, which comes then, is not of a considerable interest,and in continuing we find

Holland, which exhibits many good and fine things 'among others alimentary conserves,salt and smoked meat, which makes you come the water in the mouth.

Italy, wich comes after, has likewise tempting exhibitions, among others one of chocolat Moriano Cariglio, of Turino, of which one would eat a tablet.

In the United-States, which comes then, remark the curious collections of insects, minerals and grains, the gallery finishes there, and we come in what they call the carrefour Malar. On the right, constructed in prominence on the quay of the Seine is a superb annex of

Spain,where are exhibited the important alimentary products and the agricultural engines of this country and its colonies. Of a monumental aspect, decorated with frescoes, of a semi-spanish semi-mauresque character, this pavillion is absolutely in the right to be called a palace. If you wish to taste there good wines of Andalusia it depends only on you. Enter and drink.

French Section. — The French section continues thence till the Champs-de-Mars.At first the class 74, not very artistic nor mondain, for one sees there cribs and other articles of the stable, but the agreeable must give room here to the usefullness,and what interests the husbandman is at least as attracting as the class of perfumery which goes above all to the heart of the nice ladies and the fashionables. To remark a system of covered dunghill, very ingenious.

Other gallery, after having crossed the foot-bridge under the fine triumphal arch erected by the house Moisant and C°. It is still in the class 74 that we are.Here are interesting exhibitions, agricultural products, corn,rye, hay, beans, etc, To remark on

the left, the Exhibition of the school of Nolhac (Haute-Loire), which exhibits products of the experimentation field and of demonstration subsided by the department (wheats and ryes). Farther on we have the exhibition of the agricultural society of Bonbourg (Nord), that of the syndicat of the hops of Burgundy; that of the agricultural society, trade and industry of the department of Ille-et-Vilaine) sheafs, divers plants, with comparative tables ; the class 71 is the next. Very interesting too but here we are at the Palace of the alimentary products, vast building in prominence on the Seine, and whose name is sufficiently explicative. It is composed of a ground-floor and under-ground and a first floor where are exhibited all what the gluttony and the belly may imagine. We had to cite all. In the entrance hall, is the exhibition of the house Mercier, celebrate for its Champagnes. Pesides its particular products, it puts under the eyes of the public all the material and the tools employed in the culture of the wines and the so interesting preparation of the wines; for this last part, not only one sees the tools, but they are put in action by clever workmen, executing the different phases of the work of manutention of the sparkling wines, like they were in the cellars of Champagne.

But te most curious, the success of the Palace of the alimentary products is the gigantic cask, the greatest of Champagne, and which, besides, starts in the eyes from the entrance; nobody will think to carry it away under his arm, in account of that the circles of steel which surround it weigh 3.500 kilogrammes.

Its bottoms are sculpted with profusion and not without talent. On the one, one sees the four seasons, on the other, by jest Champagne offering a grape to England.

In this cask near which that so famous of Heidelberg is but a brittle thing, one could empty without filling it 800 barrels of wine, for it contains more than two hundred thousand litres,

The next gallery, till the Champ-de-Mars, is occupied by the class 75, where you remark the curious exhibition of the etiquettes and bills of the house Michel-Levy, of Epernay, very instructive vinicolor cards, exhibition where you find pretended remedies against the phylloxera, the exhibition of the syndicat of the agriculturers of the Ardennes, that of the agronomic station of Seine-et-Marne, of the Centre and Pas-de-Calais.

SIXTH DAY

The Esplanad of the Invalids

Finally, impatient visitor for to see all, we are at the last great station of our voyage which last since a week. Surmount your fatigue and prepare you to admire much, for you will see perhaps the most interesting part of the Exhibition, where are piled up curiosities after curiosities.

The Esplanad of the Invalids occupies a vast surface, which is extends until the quay d'Orsay, and the Champ-de-Mars being not large enough, they decided to make an annex in which the Ministries took large parts.

In going out from the last gallery of the Agriculture, one finds one's self at once in the middle of a swarming agglomeration of kiosques, pavillions, buildings small and large, all more exotic than the others, and everywhere flags, masts where are floating oriflammes, with white minarets which transport you in dreams in the Orient of the poets, pagodes and mosquées which remember mysterious worshippings. If in gathering on this esplanad the

architecture and the manners of the five parts of the world, one had for aim to make live under the eyes of the visitor these wonderful fairy-tales where golden palaces where inhabited by the magnificent Khalifes, one has certainly succeeded.

But for to commence this sixth day's walk, let us enter by the gate facing the quay, at the corner of the rue de Constantine and the Ministry of the Foreing Affairs.

And what a pretty gate! Two high and slender algerian minarets, gilded and coquet, which from afar signal and characterise typically the colonial exhibition. Let us cross it quickly, and pass through the crowd which fills the entrances of the Railway station Decauville, miniscule like the Railway itself, and behind which a large kiosque in the shape of a tower with a dome shelters the exhibition of the Amer Picon.

At our right, on the quay itself, let us remark the Pavillion of the slate-quarries of Renazé. Renazé is in Maine-et-Loire, the country by excellence of the fine slate, and a visit to this pavillion would be not without interest. Farther on on the bank of the quay, the South-African Republic exhibits, in a pretty long pavillion, varnished wood, without a floor, with a gallery of a simplicity which fails not of a certain elegance, the products of this interessant part of Africa.

Then there is, aside, a Britain model Dairy, installed by a house of London. The cows placed in an annex adherent to the pavillion, are of a fine english brood which our agricultors research with so much reason. A bowl of milk taken in passing will be able besides to convince of it the visitor.

In the vicinity of the Dairy, is the pavillion Robinson and son, of Rochdeale, near Manchester. The whole edifice is occupied, by a model flour mill, moved by the steam, and one can enter there to see grind the flour at every moment of the day.

That is for the small constructions along the quay. Let us direct us now towards larger ones.

At our right (in turning the back to the galleries of the Agriculture, at the entrance or rather at the sorty of which we are) s erected a superb building, which one could take for a palace of a prince, and which is but the **Gastronomical Palace**. Two highfloors, lighted by glass bays, and a roof surmounted at the four corners, by gracious campaniles, give to this pavillion, with all kept proportions, the monumental aspect of the Magasins of thePrintemps (rich decorations are running from the bottom to the top, and large entrances are opened on each front.

Javanese village

Dutchland as an annex at the Esplanad of the Invalids : this annex is the Javanese village, parted from the others by a fence.

One ignores not that Java is the most important of the Dutch colonies in Australia. In the middle of the month of April about forty of Javanese. and women have arrived and have built these cottages in which you will see very curious inhabitations made with palmleaves and bamboo.

The Javanese are short, have the legs arched and frail, the posterior prominent. They are very strong, however, and carry enormous burdens. The women are tolerably pretty in their youth but become ugly very quickly. Their language is the Malais, their religion the christianism. They have a lazzy and indolent nature easily to be led. Very jealous, they serve them of the least pretext of their dreadful Khrist (Malais), kind of dagger which they bear habitually at the girdle.

In the gastronomical Pavillion, at this same time bars, refreshment rooms, breweries, eating-houses; there is the kingdom

of the belly, of messire Gaster, and its name is well deserved. In stead to place there at random breweries and eating-houses on this esplanad, which would have given place to a bad contrast, for the sake of the eminently exoctic character of this colonial Exhibition, they had the good idea to assemble them in a special palace, and everybody will agree that they had wisely done.

Pavillion of the Ministry of the Posts and Telegraphs

Close by, this low pavillion is that of the Ministry of the Posts and Telegraphs. Three large windows with round arches are on the principal fronts. At the four corners of the roof are sitting two griffons. Curious exhibition to visit, and where are assembled in three rooms all what interests this important administration. The services of the under sea cables, the divers telegraphical systems, the post-stamps, and a more encumbering thing, a wagon-post with all the accessories and mechanical apparels destined to accelerate the manipulations ; all is exhibited there in details, and one can consecrate an agreeable quarter of an hour to this exhibition.

Colonial exhibition

But we are entering in the exotic. Here in a suite the succession of the Pavillions of the French colonies, to commence by Algeria. The colonial Exhibition occupies not less than 25,000 metres, in the rectangle which extends between the rue of the University, la rue de Grenelle and la rue de Constantine. To realise a national figuration and an attractive at the same time

of the industry, the manners and the exterior aspect of each one of the French colonies, such was the programm which the Administration of the colonies had traced to itself.

This programm has been done under the successive administration of MM. de la Porte, Etienne and Felix Faure, under-secretaries of State of the Colonies. They had for collaborators in this complexe work an executive commission representing the commission of organisation and presided by M. Jacques Hilbrord, senator of the French India. The plans are own to M. des Tournelles and to M. Sauvestre, this last architect of the Tower Eiffel.

Algeria.

The palace in which are exhibited the so various products of Algeria has as architect M. Ballu. Its chief front, which faces the Seine, is composed of a monumental porch, behind which is a koubba, and close by this koubba is a square minaret of 22 mètres of height, copied on that of the mosquee of Sidi-Abder-Ralham, af Alger.

On the street, is presented a Moorish gallery, with semi-circled arches, of a light and elegant style, with agreeable and simple decorations. Two ogive gates are opening there. At the left, above this gallery, is a green little dome. On the sides are, at the shop windows, at the right, a shut belvedere, at the left an opened gallery.

To detail all what is found in this pretty palace would be too long. All what concerns the agriculture, the trade and the algerian industry is exhibited there. Outside are several kiosks where divers artisans and industrials of the country are installed.

Tunisy.

You have passed Algeria, and it is now the tunisian Palace

which is in our sight. It is composed of a principal palace and of an important annex, this one side by side with that one. It is Mr. Saladin who is the architect of it The annex, 28 metres of length, 7 of height, without a floor, presents a very neat ornamentation, windows shut with wooden bars, moveable shutters turned up in penthouses.

What concerns the principal palace, its front, on the street is composed of a big pavillion of two floors, with a square pyramidal roof, exact reproduction of the tomb of Sidi-Ben-Arrous, one of the architectural curiosities of Tunisy. The entrance, with three pretty black and white arches, remembers that of the bey which is called the Bardo. The three other fronts are likewise interesting and copied on other master-pieces of the architecture of the country. On the left is a gable-end with a pointed roof surmounted by a golden crescent, at the right a square gable-end with a terrace, where is represented the splendid arcade of the Souk-el-Bey, of Tunis.

In shops called souks, are established Eating-houses and native coffees; and Tunisian artisans showe there their industry. The visitor will see there goldsmiths, damaskeeners, armourers, embroiderers, turners who are working under his eyes and will offer him the objects manufactured by them.

Giving access in the exhibition said of the Tunisian products, is a pretty yard with a black and white decoration. Nothing more captiving than a detailed visit of this place where are assembled the riches of this colony which is called to a so great prosperity in the future.

Hall of the military aerostation

In front of Tunisy, this large building, and very high, is

the Hall of the military aerostation, an annex of the Ministry of war, and where will be made the numerous experiments of aerostation. The employ of the balloons in the military strategy becomes more and more extended. One may easily understand what great services they could render, with some necessary perfections, and the communication by balloons, by the means of the travelling pigeons, the recognising of the places from the top of a balloon, thanks to powerful electrical centres, and even the shooting from the balloon, are as many questions to be resolved. This annex is then very far to be without importance, and it will interest all those who occupy them with the improvements to bring in the art of war, quite in wishing for an eternal peace.

The annamite theatre

We have passed the annamite palace, let us return on our steps, and let us stop at this strange building of wood, served by the galleries, and which is but a theatre annamite! Yes, a theatre of which all the pieces are manufactured after those of the extreme-orient country, and where the annamite performances will be presented to you, if you will take the trouble to enter therein. These spectacles find place three times a day (to consult the chapter of the spectacles).

This people has certainly not a refined literature, and the anamite side-scenes are less complicated than those of the opera, but this theatre is certainly one of the attractions of the colonial exhibition.

Madagascar

Pass behind the annamite theatre and you will be before the pavillion of Madagascar. The island of Madagascar,

admirably situated in the Indian Ocean, surveys the oriental coasts of Africa. It has 350 leagues from the south to the north, 120 from east to west, that is to say 7 millions of acres more than France, and a population of 4 millions of souls. Its climate is moisty, enough unhealthy. Its products are yet little various and it is especially at the military point of view that it has some importance.

Annamitian Eating-House

Behind the palace of Annam and Tonkin, you will find you in the front of a pavillion of a typic style, with round windows, in wood curiously sawn. Before the entrance are miradors and graves. The gate, decorated with china letters with blue pieces of china incrusted in mosaïc, gives access into the Exhibition. The roofs formed by several others which follow in graduation, according to the typic style of Cochinchina, are covered with tiles in china, brightening under the sun.

There are two large exhibition rooms, the posterior for Annam, the preceeding for Tonkin, connected by two galleries, in such way to form together a square yard in the middle of which is erected a little temple sheltering an enormous Boudha in wood, reproduction of a celebrate idol of the country. It is at Saïgon even that have been made the plans of this palace.

We could ask to the Annamites who are on the threshold, what mean the china inscriptions hieroglyphing the entrance. but we are in a hurry to bring the visitor in this annamitian and Tonkin palace, in which all the products of this far land are gathered.

One knows that Annam is a part of Cochinchina (French),

submitted to the French protectorat. The climate of this country is hot, moisty, unwholesome for the Europeans, but the fauna and the flora are very curious there. The natives whom the visitor will find in this palace attire him still more there than the gigantic spider, which measures ten centimetres and nourishes itself with little birds. The Annamites belong to this great yellow race which occupies the two third parts of Asia. The colour is that of the clear cinnamon. They are short, their strength is much inferior to ours. Their chest is enormous, their hands are dry and broad, their feet flat and their toes open, so well that with their flat feet they hold the stirrup, the rudder, pick up the smallest objects.

The Tonkins have likewise a flat figure, are flat-nosed, squat at the beginning, the eyebrows badly shaped and little thick. An Annamite or a Tonkin of twenty years seems to have but fifteen, and a young girl of eighteen years has still the appearance of a little child. They smoke much, chew some betel, nourish them with rice, with rotted fish, with dogs, brooden eggs or likewise rotted. Their religion is the boudhism, a little changed.

Palace of the Ministry of War

Nothing more grandiose than the building erected by the cares of the Ministry of War and before which we are now. Extending itsef between the Hall of the military aerostation, of the Exhibition of Hygiene, facing that of Tunisy, Annam and Tonkin, the military exhibition occupies a ground of 200 metres in front on 80 metres of depth; this building entrance represents a military gate of the middle age; between two fortified towers, curtains at the following with sentry-boxes

at the extremities. In front of the entrance porch, is a drawbridge, protected machicoulis placed above the gate.

Placed behind, after a yard where are disposed tents of divers types and the material of artillery, the principal building prolonges it in forming a great parallelogramme of 150 metres, and contains a ground and a first floor. The style of this building is simple and imposing, three points of it are very sallient : the motives of the extremities and the central part. The architect has sought to render on this front the grandeur and the power of the military idea, the motives of the extremities, strong of shape, are adorned with pyramids upon which trophies and military allegories are sculpted. Between these pyramids an arch shuts a door giving access to the rooms of the ground-floor. The central motive represents the most monumental part of the building. It is as to say so a triumphal arch forming the honour-entrance of the palace.

Four columns each of 15 meters of height sustain an entablature rich in ornamentation, surmounted by an acrotere with trophies and military spoils.

Between the columns is opening a great arch with archivault.

The key represents a warrior with a spoil of a lion, symbolising the force and the bravery.

At the circuit of the arch are disposed in regular divisions : key stones adorned with warrior gallian physionomies, of Franes, of the middle age, of the Revival and of the epoch of Louis XIV.

In the tympans, two Fames holding laurel crowns. It is M. Wæstein, who is the architect of this magnificent construction, so worthy of admiration that one is grieved in thinking that it is but provisory and that in some months there will not remain anything of it.

Let us pass under the curious gate at machicoulis, and let us enter in the central palace, where are different exhibitions: the modern exhibition of the Ministry of war, the retrospective exhibition of the ancient arms, of bibliography and geography, and the exhibiters of the class 66.

Let us give rapidly a glance to the whole, for a special guide would hardly suffice to detail of it the thousands of curiosities.

It is in entering that one finds the modern exhibition of the Ministry of war, material and proceedings of the military art. There are gathered all models of uniforms, of engines able to be exhibited without a danger for the security of the land.

Then comes the very important metallurgical exhibition of all the products employed by the French army. To cite the superb exhibitions of the Society of the Forges and the work-yards of the Mediterranean, the C° of the Forges of Châtillon-Commentry, the Society of the ancient establishments Hotchkiss

In the same gallery, one remarks the exhibitions of the conveying transports, the bake-houses, the biscuit-houses of the battle-fields.

The retrospective exhibition of the arms will certainly interest, though one finds not another thing but what offers the Museum of artillery of the Hotel of the Invalids, and the most part of the similar museums. For that this exhibition might be as complete as possible, the governors of Paris and Lyon and the generals commanding the army corps have been invited by the Minister to appeal the collaboration of the officers, who have lent their collections of ancient arms, of the military pictures. The more the departmental museums and the collectionners have been sollicited.

In this retrospective exhibition figure the greek and roman. gallian, frank. arms of the middle age and of the Revival

like the war-engines of the antiquity. The international character of this section doubles still the attraction of it. Belgium, for only to cite this, exhibits there costumes and armours of a real historical interest.

Finally, the Exhibition of bibliography and military geography is presented to us. There are gathered the documents and objects relative to the military science, to the historic of divers arms and troup corps, to the military carthography, to the honorific signs, to the schools and flags.

A thing which cannot fail to interest lively all those who touch far and near at the militarism, and above all the French officers and soldiers, is the historic of the corps of the actual troups, figured under the form of pictures inclosed in the rich albums which you see there, and which follow step by step its corps since its formation, with mentioning the battle-fields, battles, sieges to which it has taken part, with the name of the chiefs of the corps.

Finally in another room, the visitor will find exhibited the objects having connection with the armement, equipment and the dressing of the navy troups.

In leaving this immense palace, the visitor will grant a glimpse to the numerous annexes, which fill the intervals of this place and which inclose a pavillion of powder and salpeter, a military pigeon-cot, where are made daily experiences of communications by pigeons, between different distant towns.

And for the end, a certain number of tents employed by the administrative and sanitary services, and cart-houses, where is exhibited the rolling material.

Palace of the Colonies

The palace of the colonies occupies a vast rectangle of

250 metres of length. It is a building of a composit style. where is entering some of Norway, of the French Revival and a little of China or of annamite. The name of the Palace of the Protectorats is also given to it.

Nothing more gracious and at the same time more monumental, as this building, at the four turrets and sallient pavillions, whose coverings of enamelled bricks and red wood are sparkling from afar ; at the centre rises a large quadrilateral cupola flanked with four smaller campaniles. and at the extremities, four other cupolas, of middle size, achieve to give to the building its so various character.

A large verandah surrounds this palace, whose architect is M Sauvaistre. In the numerous rooms, at the groud-floor, and at the floor, the visitor will find the collections of the State, the Exhibitions of the public Boards, the sendings of the colonial schools and the penitentiary establishments, and finally documents of geography, of statistic good to be consulted especially and even to be studied by the tradesmen or productors desirous to begin commercial connections with the French colonies.

Before this palace is a small little lake, where the native Americans and Oceanians make manœuver with the dexterity which distinguishes them. pirogues of divers shapes, under the eyes of the public.

Senegalian village

Scattered behind the principal buildings of this colonial exhibition are pavillions and huts which constitute typic villages, inhabited by natives much more authentic than those whom they exhibit regularly at the Jardin of Acclimatation, and through whom the visitor will walk with curiosity. Behind

and at the right of Madagascar, behold by example the Senegalian village, small rectangular huts. without roofs, built in plaited rushes. The senegalian tribe belongs to the black tribes. The shapes of the natives of this part of Africa are neat and elegant, and the proportions. of their body truly admirable. Their skin is of a jet-black. with brillant reflexes which denote the fineness of the epidermis.

They are divided in yolofs, sérères, sarakolès, mandingues and peuls

Among the Senegalians who inhabit this village, there is one who speaks very well French and is decorated of the medal of rescue.

The Tower of Saldé

Behind this Senegalian village, at the right of Madagascar. this singular pentagonal building, pierced with loop-holes. which you see there. is nothing else but the redoute or tower of Saldé, one of the finest models of the numerous blockhaus which the general Faidherbe build for the defence of Senegal. It is at Saldé, in the Fouta (Senegal), that in 1857 the French soldiers sustained the siege against Omar, senegalian marabout who, rèturning from a pilgrimage from Mecca and Medina, whence he brought back the venerable title of Al-Hadji (the pilgrim), wished to play in his country the fructuous roll of successor of Mahomet.

Malgachian Village

Close by the Senegalian village, you will see some small huts which constitute the Malgachian village. very curious too.

Tahitian Village

Very curious too the Tahitian village. All those who have taken pleasure at the lecture of Rarahn, the delicious novel of Pierre Loti, will stop with pleasure before these Tahitian inhabitations The Tahitian people, much attached to France, is a sympathic country. The island of Tahiti, which enjoys of an almost eternal spring, is so picturesque, so poetic, that its charms are found in its inhabitants. The Tahitians make party of the great Oceanian family, which is distinguished by a copper tinge, by the beauty of the shapes, by a stature above the middle one, and an expression of the figure very meek. The amability of these Polynesians is proverbial. The men are girdling their flanks and legs with a cotton piece called pareu, and bear on their torso an European shirt whose sides are floating in the air. They are vigorous and handsome athletes, but too much given up to the idleness and dreaming, fruit of a rich and clement climate. What concerns the women, pretty for the most part, valued to the island, when Cook visited it. the name of Ney-Cythere. The manners have since a little be transformed, but this nest of verdure and perfume conceals always seducing sirenes, at the cadenced and harmonious language. at the enchanting manners, living but for the pleasure. They bear turned up dresses with lively colours, similar to dressing-gowns which are floating freely around them. Their black plaits are adorned with flowers, or gracious papaches with which they like to shade them.

Palace of the Cambodge

In continuing. we find now the Exhibition of the Cambodge, represented by a splendid pagode, a true reproduction of the

town of Angkor. It is simply a wonder of architecture which is reproduced there, at the admiration of the visitor. In the forests of the Cambodge are marvellous ruins, attesting a past time unheard of power and a prodigious development of civilisation. And among these ruins, is found the pagode of Angkor, a wonder of the Cambodgian architecture, or Khmer, which can rivalise with the master-pieces of the Hindoue architecture.

The pagode of Angkor is the Saint-Pierre of the boudhism.

The Cambodge is one of the most important countries of the Indo-China peninsula, submitted to the French protectorat. One finds there nearly the same products than in the preceeding palaces of Cochin-China.

Panorama of Whole Paris

We have finally arrived at the extremity of this vast esplanad. It remains us but to bring you to the panorama of Whole Paris,this vast circuit building which you see there and which cannot fail to interest you.

It is M. Castellani, to whom we owe already one of the panoramas of the Champs-Elysees, who has painted the immense canvas this panorama Whole-Paris, that is to say the several hundred of individualities more or less boulevardieres who enjoy the parisian celebrity, out of which nothing is of any value. Physicians, lawyers, journalists, political men, comedians. painters,novel-writers, pretty women,learned men etc.,it is whole Paris which will pass before your eyes if you will give you the trouble to visit this panorama.

For to succeed in it, they were forced to put them as it is said, in the hide of the historian. During long months they have worked the modern annals. They have passed over thousands

of engravings, prints, sketches, to revive the century. whose physionomy they have to retrace; the head-gear and the crinoline sat before them, the same as the blue coat with revers of Louis XVI or the small black cloak of the deputies of the Tiers-Etat. It is by 1789 that the century opens its march. Here are Bailly, Mirabeau, Necker, Barnave, la Fayette. Farther on are the Girondins, Vergniaud ahead, the dantonists with Danton, Camille Desmoulins; here is Robespierre powdered like a little Marquis. A Charlotte Corday watches with her dagger Marat talking with the two preceeding. Then the great military epopee of the Republic and the Empire with the sparkling uniforms of the officers and soldiers. The review of grenadiers passed by Napoleon I surrounded by his marshals, with Marie-Louise assisting at the ceremony under a red canopy sowed with bees, is remarkable under all points.

Then the long period of peace which has followed the Empire, is in the Jardin of the Tuileries, with its illustrious writers, the great writers of the romantic period and the celebrate women ; Georges Sand sitting bare-headed under a statue, Rachel in the peplum of Athalia.

We have passed the Restoration. Here are Louis-Philippe, Guizot, Lamennais, Beranger, quite dreaming, Lamartine, Musset, Ledru-Rollin, Louis Blanc, Cavaignac, Raspail, Blanqui. Then the Empire, Napoleon III, the empress Eugenie, the generals and the writers: Theophile Gautier, Alexander Dumas. Then the siege of Paris, with its balloons and pigeons, Finally the third Republic, with a whole swarm of antitheses, Mr. de Mun and Mr. Clemenceau. The duke of Broglie and Gambetta, Rochefort, the general Saussier, and the general Boulanger. It is Mr. Carnot who shuts the march of the century.

At the side of him the illustrations actually alive, all stan-

ding, save M. Chevreuil, dead since, and who is represented sitting. Finally thay found good to close the defile by Victor Hugo, who born with the century, passes it entirely. The great poet is represented before a monument representing France, at both sides of which are erected two statues representing the one the Work, and the other the Defence of the country.

To recommend to the visitor to go and admire the panorama would be useless, not a stranger will leave Paris without going to see it, and that with right.

Palace of the Hygiene.

From the palace of the Colonies jump into this of the hygiene in crossing the causeway. This palace, whose architect is Mr. Girault, comprises three vast entrances, with arches, corresponding to three cupolas which dominate the roof. The aspect is noble and simple. At the right is another annex reserved to the mineral waters ; at the left another annex where the house Geneste and Hercher exhibits its hygienical systems of heating and ventilation, etc.

Palace of the social Economy.

In following, you have the Palace of the Social Economy, which comprises a hall of conferences, a library, a game hall with all its dependencies. This economical exhibition being of a great importance, being given the actuality of the more to more pressing of the social questions, which preoccupy the thinkers of all countries, they have not spared the ground to the annexes which are numerous. At the left of the principal palace and hard by, is a building in planks where the philantropical society has installed a model economical stove. Therein is a

room of consommations whose prices very much reduded are sticked at the door.

Behind the house Menier, the manufacturer of chocolate has true little special palace, with greek columns, and a workman's house, a type of those of the manufacture of Noisy-sur-Marne. This house, composed of a small kitchen and one room at the ground floor, and two rooms at te first floor, is recovered in red bricks ; a small out-house adjacent and a small garden around.

It is coquettish and quiet, and one would like to inhabit there.

Besides one has disseminated in the garden of this exhibition of social economy, several of these workmen's dwellings. M. De Naeyer, of Belgium, of whom we have already spoken, at the moment of our walk in the Palace of the engines, has built two small houses forming one building, and whose red and black bricks are of a very gay effect.

Congolan village

Pass again behind the Palace of the Colonies, where are grouped several colonial villages. At first the Congolan village, or apfourou, which will permit you to study closely the manners of these inhabitants of the mysterious Africa, where Savorgnan de Brazza and Stanley penetrated the first. Congo ; which is shared by France and Belgium, is destined to become a very rich colony, and all what passes therein, like the fauna and the flora which one finds there, is made to interest. The huts of this village offer beautiful types of the subjects of the king Makoko. At the side of this centre-African exhibition, is installed an agricultural Bazaar, where you can buy with little expenses plants and objects coming from the colonies.

New Caledonia

After the Congolan village, you will cross the New-Caledonian village, at the picturesque huts, whose largest is that of a chief of a cast. The New-Caledonian archipelago is, it is known, situated just at the antipodes of France, at the east of Australia.

The Neo-Caledonian or canaqués, have a lamp-black skin, woolly and frizzled black hair, the beard very thick, the nose flat, profoundly depressed between the orbits. The middle stature is nearly the same as ours. The trunk and the limbs are well proportioned.

The canaques women, at the contrary, are really ugly, and in such a disproportion which exists under this report beween both sexes, that one comprehends that the natives are in some right to consider them as very inferior to them; with their shaved head and the ear laps dreadfully pierced and bored, they are, even young, little seducing.

The most part of the canaques have preserved, in spite of the efforts of the French administration, habits of cannibalism which are near to be extirped. They are carefully surveyed, but from time to time, at the bottom of the forests, are accomplished the hideous saturnals which they call piloupilou, and where are eaten the difformed children and those who overlood a too numerous family.

The brandy, which makes so many victims, unpeoples these wild casts. The tobacco is likewise mortal for them, and they like it with passion. The child can hardly walk, when it smokes a coarse tobacco in an enormous pipe, so, many die before they have reached the age of puberty.

Pavillion of the Colonial press

Let us pass again on the left in returning still a little on our steps.

After having passed the Palace of the colonies, one will remark a small pavillion, the most modest, before the street, and where the journalists of the French colonial press are gathered to work at their daily correspondences. The little lake, decorated at the China manner, winds its way at this side and behind this pavillion, until the corner of the palace of Cochinchina which we have there.

The Gabon

Here is now the village of Gabon, or of the Pahouins, entirely built in bamboo, on the right and at the extremity of the right side of the Palace of the Colonies. Gabon is the only French important establishment of the coast of Guinea, in Africa. Its original name is M'pongo. It is a country of extreme heats and rains, thoroughly bad and debilitating climate.

One will find in this Pahouin village all what produces the country, the matetra, or golden gingember, the malaguette or pepper of Guinea, muscad-trees or vanilla-trees and the famous iboyé, exciting without rivalry, which replaces for the natives the coffee and alcohol. Gabon is the country of the gorille, this monkey of a gigantic stature and of an extraordinary strength, but the most dangerous animals are the crocodiles and the hippopotames; the ivory is an object of a great trade.

The collection of insects of Gabon is one of the most instructive. To cite the dreadful red ant which replaces

there the erring dogs of Constantinople, charged to clean the streets of all uncleanness. When these little beasts attack a small village, in a few days it has disappeared.

The Gabonnais, of which the visitor can see some types, are very handsome men, tall and well proportioned. Their colour is rather bronzed than black. They shave a part of their hair in figurating various paintings The women at the contrary are short, and they have the extremeties fine and delicate. They are those who give the fashion to the African elegancy, men and women at the chest naked; the women cover it with glass of collars, which colours are chosen with taste. At these collars are hanged small fetiches less or more precious. But since a little time the European fashions make invasion. The gabon women commence to take petticoats and you can see circulate women in silk hats.

The Pahouins are the handsomest race of the Gabonais, and their intelligence is very lively.

The Guadeloupe.

Always in continuing on the right, behind Cochinchina, we find the pavillion of Guadeloupe, large creole and elegant building. One ignores not that Guadeloupe is after Martinique the most important of the French colonies in the Antilles. This pavillion gives a very clear idea of the riches of this island, whose climate, comparable to that of Italy, is one of the wholesomest. Besides of the useful trees which are predominant there, the bread-tree, cheese-tree, soap-tree, coca-tree, and sagou-tree whose fruit is spread in gracious grapes, the traveller-tree so called because a simple incision produces an abundant gush of fresh water, the iron-wood, the mahogany, the santal, the bamboo, the cultures which aliment there the

trade are above all the coffee, the indigo, the cacao and the cotton. The sugar cane begins to diminish there, by the cause of the concurrence of the turnip sugar. The trade's movement of Guadeloupe is about fifty millions per year and brings to France from seven to eight millions.

Annex of Norway.

Between the pavillion of the Guadeloupe and that of Cochinchina, you find an annex pavillion of Norway, wherein this country exhibits the particular products which could not find room in the annex and the section of the Champ-de-Mars.

Cayenne.

In continuing, we shall find the Cayennais Palace which represents Guyana at the colonial Exhibition. Guyana is, as it is known, a vast equinoxial country of America, of which France occupies a part, comprised between the Maroni, the Atlantic, and Oyapock, in full torrid zone, nearly under the Line. One remembers that it is but a few months that dreadful fires desolated this country, causing numerous damages and that ten years will not be sufficient to repair them.

The pavillion of Cayenne is curious in all points. The population of this colony comprises the creoles, the employed and the transported, these last rescues among the sentenced to the hard-labours, the galley-slaves of the ancient bagnios and the colonial sentenced of Asiatic or African origin. This colony is very far to answer to the ideal, and till now one could not draw of it all what it appeared to promise, and nevertheless one may judge by the present exhibition the infinite variety of its products, the sugar-cane, the cotton, cacao, spices, coffee,

manioc, rice, ebony, mahogany, quinquina. The animals are still more various, but the most part are of those which one likes not to meet on his way, from the constrictor serpent which swallows an ox till the imperceptible serpent of coral, whose beating brings the death in a few minutes. Let us mention the omnivore fly, harmless in appearance, but more redoutable in reality as the tooth of the jaguar ; the scorpion, which comes to the size af a crab, the scolopender, the spider-crab, the vampires.

Finally the quantity of monkeys which it would be too long to enumerate. To the Cayennais Pavillion corresponds a greenhouse of the flora which unfolds its beauties which will be appreciated by the visitor.

Palace of Cochinchina

Finally we beg the visitor te make the turn of the Palace of Cochinchina, which is on the right, in order to admire it in beginning by the front.

French Cochinchina is after Algeria, the most important French possession beyond the sea. It was then necessary that the Palace which represented it made it honour, and certainly one cannot imagine anything more exotically finer. A gate with braces in sculpted wood is opened in the middle of the entrance of the front and gives access to a yard beyond which the true front is extended, decorated by fine sculptures, flanked by a column surmounted by a griffon of China, the whole of a dark blue, red and yellow gold which is in harmony with the remainder of the building.

At the cornices of the roof where are descending capriciously china arabescs, magots of China are standing ; but the most magnificent piece of this building is the crest

which rises at the top of the roof, and which is entirely in china. The visitor can extasy himself before this rich ornamentation in which hundred of china personages are detached, for there is one of the finest pieces which came out of the China-wares of Cholou, close by Saïgon. Can one fancy something of a more grandiose effect, at the extremities of this crest of china are two large birds, holding jewels in their beaks. But one may not enter in the palace without having admired the pavillions which, on each side, are adjacent to the principal building. Still a singular ornamentation, on ciment is extended on their fronts. They are true Cochinchinoises, arrived at Paris in April and who have painted these original frescs, at the violent colours, representing turn by turn tigers, lions, china monsters, storks, scenes of Cochinchina; a child upon a donkey, ladies gathering flowers; a European repast seen with Cochinchina eyes; a battle, landscapes, etc. Round windows of two metres of diameter, with rose-windows cut in wood, are lightening this palace.

The interior of this palace unswers to the magnificence of outside. Everywhere strange paintings, decorations to which have used us the tales of the travellers in the extrême-Orient. All the products of Cochinchina are exhibited, and Annamites are coming and going achieving to give to this palace its character of veracity. But we leave to the visitor the care to examine all what is found there, the products exhibited being besides little different of those which we have seen in the Palace of Annam and Tonkin.

What is to be seen out of the Exhibition

There is finished our common walk, and in a happy way, after six days which, we dare believe it, did not seem to you long, and tiresome, your curiosity finding a constant aliment at every step which we made you do, in this exhibition without rivalry, where the beauties succeed to the beauties, where one leaves not one pleasure but for a new one. As for us, our task of cicerone is to agreeable to us, that we shall do our best to retain you still near us, in efforcing us to discover still other spectacles, and to present you them after all those you know already.

Know then that the Exhibition of the Centenary reserves you surprises and to cite but one, let you bring to the New Bastille, curious restitution of this dark stronghold which 89 made fall.

The Bastille and the rue Saint-Antoine in 1789.

It is still the military school of the Champ-de-Mars, avenue de La Motte-Picquet, in front of the right wing of the Machines (in turning the back to the Tower Eiffel) that is erected this reconstruction ot the Bastille and the neighbouring quarter.

At the lecture of these moving tales of which the Bastille furnished the canvas, how many persons were wishing to see, if it were but a moment, the old stronghold ! This wish is very comprehensible, and each one canconceive the satisfaction which one must feel in passing in his mind the phases of an interesting action in the true middle where it had passed. It is to the collaboration of M. Collibert, architect, author of the project, and

M. Perrusson, manufacturer of Saône-et-Loire, that we owe this historical reconstitution of one of the most interesting parts of this old Paris, nearly entirely disappeared in our days, reconstitution so much more curious that it has on the panoramas, the advantage not to be a fiction, a simple deception. It is very well a reality, a complete quarter, in which one can walk, regard, study in detail.

The name of bastilles or bastides was in general applied to certain works of defence garnishing from place to place the continual wall of a city. In that which Etienne Marcel made erect around Paris towards the middle of the XIV century one distinguished two principal bastilles, that of the gate Saint-Denis and that of the gate Saint-Antoine.

The bastille Saint-Antoine, at first simple gate flanked as it was then the use, of two large towers, remained in this state until 1370, epoch at which Hugues Aubriot, prevot of Paris under Charles VI, finding it insufficient, changed it and made of it the celebrate stronghold of which achievement found place about 1380.

As this date the Bastille (to serve us of the name by which the bastille of the gate Saint-Antoine finished to be simply designed) comprised eight towers having each their name, which the history has preserved: let us remember only that of the Bazinière and those of the Berthaudière, which have been popularised by many authors, and especially by Alexander Dumas in his marvellous novels of cape and sword. These towers, of sixty-three feet high and whose walls had until 10 feet thickness, inclosed the cells in variable number and by one cell on a floor, than the cachots which were on the ground nearly on the same evel than the ditch surrounding the stronghold.

For to inter into Paris, coming from the direction of Vincennes, one passed at first under a triumph-arch commenced

under Henry III, continued in 1672, and demolished in 1788. After having crossed this arch one penetrated into the town by the true gate Saint-Antoine in leaving on the left the prison whose principal entrance with its little draw-bridge, of the stronghold, one passed on the masked banks of the ditches by a wall on which were leaned a suite of little shops forming gallery.

In turning the back to the Bastille, one had before one 's self the rue Saint-Antoine, where among the important buildings one remarked the Hotel de Lesdiguières, the Hotel de la Reine, the church Sainte-Marie, the Hotel de Mayenne or d'Ormesson, the church Saint-Paul, etc. These three last buildings subsist still.

This bastille Saint-Antoine, where his founder, Etienne Marcel, found the death in 1558, occupied the place where is to-day the rue Saint-Antoine, and the Boulevard Henry IV, and served to protect the quarter of the Hotel Saint-Paul, then the Royal Residence; it was successively a prison of state and common prison and served equally as deposit for the arms and archives, these last were almost all destroyed the 14 of July 1789, at the moment in which the stronghold was invaded.

Among the famous prisoners who, for divers motives, saw them shut up, one can cite : Aubriot, his founder ; Fouquet, surintendant of the finances, and his friend Pellison, who, to deceive the annoyance of his captivity, tamed a spider. Voltaire, la Bourdonnais, Latude, celebrate by his long detention and his evasions,and finally the mysterious prisoner with the iron mask which has given stuff to so many novels.

For to remember even briefly the history of the Bastille, a simple note would absolutely be insufficient, it is why we limit there our citations, the visitor having but the embarrassment of the choice to find interesting documents among the numerous works which have been written about the quarter Saint-Antoine.

It is this corner of the old Paris, so full of recollections of all kinds, that MM. Perrusson and Colibert have made revive under the form of durable constructions, of a real grandeur, in the middle of which it is possible to revive the life of a past century, without that not any detail in this whole, by an annoying anachronism, to break the illusion which brings the visitor in the full XVIII century, leaving him under the charm of things and people dating from the last century. The want of place, it is true, has not permitted to reedify faithfully the approaches of the Bastille, which comprised a large ditch to-day Canal Saint-Martin, a garden and bastions. The restituted Bastille has 62 m. 50 in length, when the true one had 66 of it.

About fifty shops represent the life of 1789. Hosiers, lacers, tailors, opticians, public writer, tin potter, second hand clothes seller, rope-maker, gloves-maker, weaver, hosteliers, antiquary, etc., all the little and large professions of this epoch are restituted, and not in a incomplete manner, for each one of these shops is inhabited by workmen in costums of the epoch, and which work actively. In the streets, are passing known gentlemen, the duke de Gossé, the count de Pontecalec and the ladies, la Souris, Therese Badin, in portable chairs, and strolling singers give their boniment from the top of a trestle.

In the streets are passing the agents of the watch and the music of the French guards. One assists at the evasion of Latude, saluted by a cannon shot and where one follows these different scenes quite in drinking in an inn in tin goblets where serve you waiters in red waistcoats.

The principal parts of the reconstitution are : at first the Bastille with its towers, its draw-bridges and its dungeons where one can see the prisoners ; then the church Ste-Marie, to-day a protestant church ; finally the hôtel Mayenne. There are still the three great gates, that of Henry II, already men-

tioned, that of the Arsenal and that of the Conference, which serves to shut the rue St-Antoine; this last did not occupy really this spot, but the constructors have chosen it as a remarkable type of the architecture of that epoch.

The night feasts of the New-Bastille, very wordly, are well frequented and very original.

Fairy Palace

Still an attraction for the children and, we dare add, for the grown up persons! Nothing more astonishing than this fairy Palace (enchanted garden) as it is called. All what the childish imaginations are dreaming, worked by the tales of the good grand-mothers and the lectures of the tales of Perrault, is assembled there, like by the virtue of a good fairy, a friend of the little ones.

It is avenue Rapp that is situated the Palace of these divinities with their light feet, which charmed our first youth, to all as much as we are. It occupies a vast emplacement, in front of the avenue, and certainly, for a strange front, that is one. At the entrance, the ogres, in the exercise of their functions, then the saloons of the donkey's hide. Cendrillon, the Belle in the dorming wood, the cavern of Ali-Baba, twelve under ground rooms where are dwelling the forty thieves, — lighted by the electrical light. Then still the mill of the booted cat, where one sells cakes, the turning tree of the witches, the farm of the little Poucet, the house of the Ogre, the cottage of the Petit Chaperon Rouge (little Red-Riding Hood) and the tower of the Barbe-Bleue (blue beard) whereby the Russian mountains and a little theatre where are played the tales of Perrault.

Finally the blue Elephant, which measures not less than twenty metres of height, and is built all in sheet-iron.

All this fantastic evocation was made after the inspirations of M. Ch. Bonnet, and under the direction of M. Morin Goustiaux, architect. This creation makes them certainly an honour to both.

Panorama of the Century

In the garden of the Tuileries is erected the most curious of the panoramas of Paris, created at the occasion of the Centenary by the demand of the State, the Panorama of the Century.

It belongs to two artists of great value, MM. Alfred Stevens and Henry Gervex, that has been trusted this colossal task; to assemble on a same canvas all men of the Century, artists, writers, comedians, political men, wordly men, inventors, learned men, to constitute in one word a panorama of the XIX Century. It is in fact this whole century which defiles on the canvas of this panorama without precedent, and not by confused masses like in the battle panoramas, but personified by portraits all ressembling. One sees from here to what enormous difficulty have hurt them courageously the two painters.

Museum of the Revolution

The society of history of the Revolution had the excellent idea to open at the Louvre, saloon of the states, an historical Museum, where would be assembled all the remembrances of the Revolution which possess the lovers and the collectioners.

A visit to this Museum will be the most agreeable, at the same time the most instructive, for the organisators, who counted at their head specialists like MM. Dide, Colfauru, Aulard, Etienne

Charavay, made such that after having passed the different rooms, the most ignorant comprehends and embraces the divers phases of the great revolutionary movement from 1789 to 1798.

This room represents an epoch. In entering one finds at first that of the national Assembly, before and since the taking of the Bastille. The glass-cases are filled with manuscripts, medals, emblems, toilett objects. In a corner we see the authentic ladder fabricated by Latude to serve to his legendary evasion; farther on, it is Marat who occupies a large place. Several pictures, engravings, stampilles represent the famous scene of the assassination of the Friend of the people.

Here are portraits of Danton, with his tormented figure, and Robespierre, with his sharp eye. Here we are in the full Terror.

The engraving and estamp make pass before us the most terrible and amusing scenes of this lugubre epoch, where the commic coasts so easily the tragic.

From the room 5, the militarism is preponderous, there are the rembrances of the great wars of the Directory.

At the bottom central bay of gallery is installed an hotel of the fatherland, reconstituted after authentical documents, surrounded by attributes, the order of the epoch printed, which prescribed the edification of an altar similar in each common, But it would be without end to enumerate the thousand curiosities of this provisory Museum, for which one has made appeal to the obligingness of the richest collectioners. Let us add that a visit, to this Museum — visit which costs but one franc — will be also a good work, for the society of the history of the Revolution, which has organised it, is not rich and renders so great service to the history in publishing, at its expenses, too special works to be accepted by the editors

The History of the Century

At the higher part of the Rue Secretan, quite aside of the Buttes-Chaumont, is situated the Great historical Museum of the Century, work of M. Emile Bin.

Twenty large canvas of 10 metres each, representing twenty scenes since 1789 until our days, constitute this Museum, which all the strangers are in a haste to go and visit, for one could not imagine anything greater and more striking, and the history of the century is remembered there like by magic, with an art always in the situation of such a vaste task.

In entering you have at first an allegorical picture of the moral and material state of France at the eve of the Revolution.

An unfortunate family of country men, by want to be able to pay the rents, was treated according to the cruel use, the doors and windows of the cottage are taken away, whilst the landlord passes in a coach, followed by a crowd of outriders and lakeys in embroidered dress-coats entirely trimmed out with gold and silver.

The second picture shows you the popular revenge, commencing by the taking of the Bastille, which is painted with a simplicity in the action, a finish in the truth, which are of a powerful effect.

Then you assist at the scene of the enroling of the volunteers on the terrace of the Pont-Neuf, in the moment in which the country was declared in danger, and that the assembly made appeal to the patriotism of the people.

Then comes the judgment of Louis XVI, of Capet, like they called him with disdain. In the large hall of the Convention the decayed monarch is sitting at the bar on the side of Ma-

lesherbes, his advocate, who pleads with his emotion of old man.

Down you perceive the conventione's ranged on the benches, in front the president; farther on, the tribunes crowded with people.

You arrive then at the 18 brumaire. You assist, with the interview of Tilsitt, at the apogee of Napoleon the Ist. The picture of Waterloo comes after, mournful and terrible, and puts an end to imperial epopee.

Then at the war succeeds the peace. M. Bin shows you the inauguration of the first Railway. It is a very lucky idea which he had there, and of which we must congratulate him.

Comes next the 2nd of December of Napoleon the III^{d}, the return of the Italian war, the invading of the legislative corps the 4th of september 1870.

Next, Gambetta, who starts in a balloon, in the middle of the siege.

Finally, a new sery of canvasses which leads you to the last party of the history of the century to the Exhibition of 1889, to the celebration of the Centenary.

M. Bin has composed for that a picture realist and allegoric at the same time, where he makes assist at the inauguration of a fantasist monument of the Revolution, on the emplacement of the Tuileries.

THEATRES OF PARIS

Opéra. — National Academy of Music (place de l'Opéra) boul. des Capucines. Representations on the Mondays, Wednesdays, Fridays, and often Saturdays and Sundays (in winter). These days the ladies are admitted at the Orchestria : 2,200 places.

Théâtre-Français or French Comedie, pl. du Theatre-Français, rue Richelieu, 2, 4, 6. Représentations every evening.

Odeon (place de l'Odeon, near Luxemburg). Representations every evening. Tragedies, comedies, drames.

Gymnase (boul. Bonne-Nouvelle, 38). Every evening.

Variétés (boul. Montmartre, 7). Every evening.

Vaudeville (at the corner of the rue de la Chaussée d'Antin and the boulevard). Every evening.

Théâtre du Palais Royal (at the Palais-Royal). Every evening, comedies, vaudevilles.

Bouffes-Parisiens (passage Choiseul and rue Montigny). Every evening, operas-bouffes, operettes.

Théâtre des Nouveautés (boul. des Italiens. 28). Every evening, comedies, vaudevilles, operettes.

Théâtre de la Gaité (square des Arts et Métiers, boul. Sébastopol). Every evening.

Théâtre de Paris (place du Châtelet).

Théâtre du Châtelet (place du Châtelet). Every evening, drames, melodrames, fairies.

Théâtre de la Porte Saint-Martin (boul. Saint-Martin, 16 et 18). Every evening, drames, fairies.

Théâtre de la Renaissance (at the corner of the rue Bondy and the boul. St-Martin, 20). Every evening, operettes, operas.

Ambigu-Comique (boul. St-Martin). Every evening, drames, melodrames.

Theatre of the Folies Dramatiques (rue de Bondy, 40, boulevard St-Martin). Every evening, operettes, operas-bouffes, vaudevilles.

Théâtre du Château d'Eau (rue de Malte, 50). Drames, fairies.

Bouffes du Nord (at the corner of the rue of faub. Saint-Denis and the boul. de la Chapelle). Every evening, drames and comedies.

Eden-Théâtre (salle de l'), rue Boudreau, 7, close by the Opera.

Folies Bergères (rue Richer, 32). Every evening.

Menus-Plaisirs (boul. de Strasbourg, 14). Every evening.
Théâtre de Cluny (boul. de St-Germain, 71). Every evening.
Théâtre Dejazet (boul. du Temple, 41). Every evening.
Théâtre Beaumarchais (boul. Beaumarchais, 25). Every evening.
Institut polyglotte (16, Rue de la Grange-Batelière, and 13, Rue de l'Ancienne-Comédie). **Courses and conferences in all languages.**

EQUESTRIAN SPECTACLES

Cirque d'Eté (summer Champs Elysés). Every evening.
Cirque d'Hiver (winter boul. des Filles du Calvaire).
Nouveau Cirque (rue St-Honoré, 251). Exercises equestrian and nautical. Every evening at 8 1/2.
Cirque Fernando (boul. Rochechouart, 6, rue des Martyrs). Every month, equestrion and various spectacle.
Hippodrome (avenue de l'Alma, 3).

SPECTACLÉS OF CURIOSITY

Theatre Dicksonn (passage of the Opera). Prestidigitation. The most curious spectacle.
Theatre of Robert Houdin (boul. des Italiens, 8). Fantastica seances, etc.
Museum Grevin (10, boul. Montmartre). Gallery of the Celebritics modern) and of historical Dioramas.

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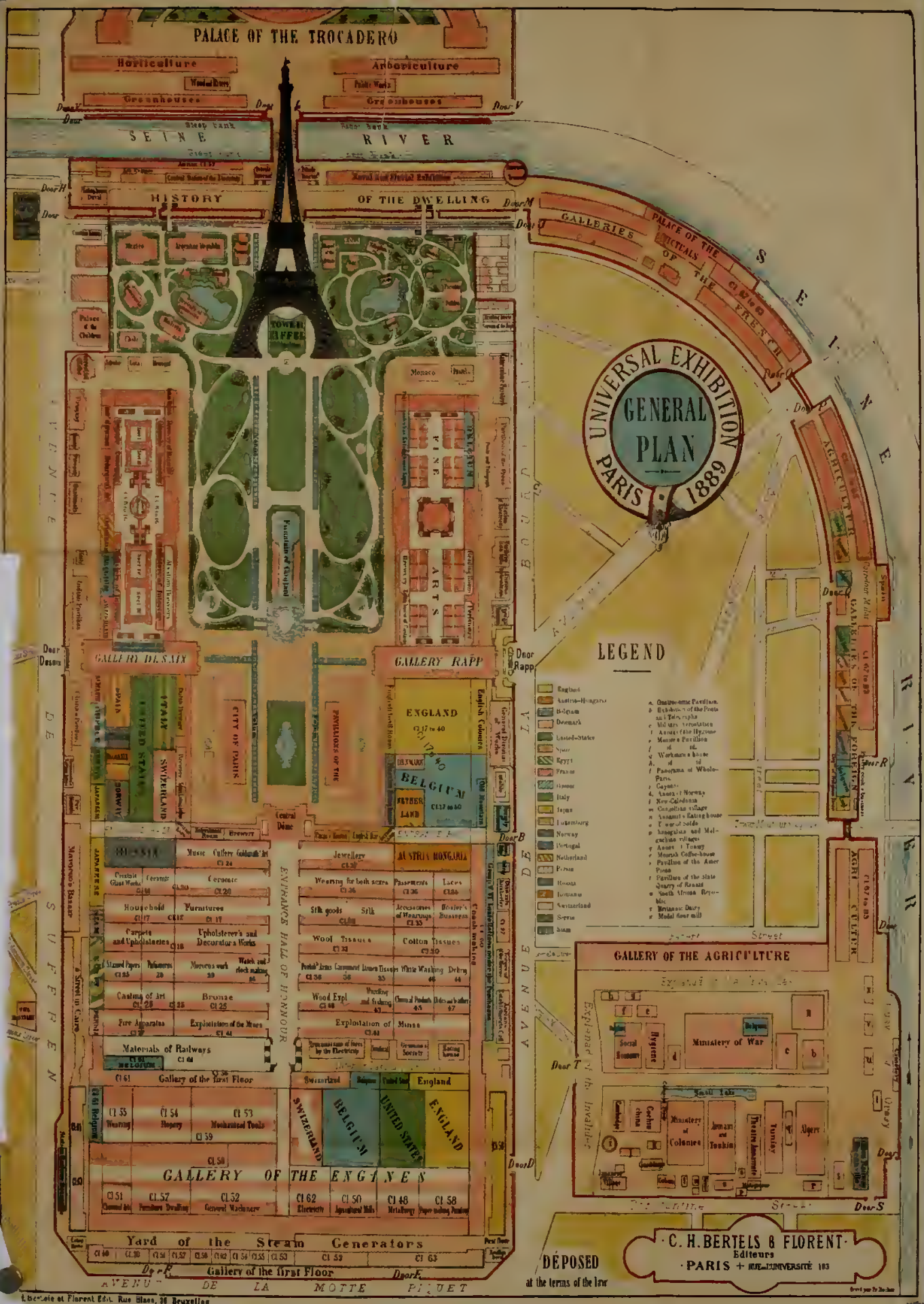

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